THE
Theatrical Observer;
AND
Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice.."—OTHELLO.

No. 3135. *Monday, Jan.* 2, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer.*

Drury Lane Theatre.

The Barber of Seville, and the new Pantomime, were the entertainments at this Theatre on Saturday evening, and attracted a numerous auditory. We hear that although Mr Bishop did not succeed in purchasing the copyright of *Robert le Diable,* he has given so favourable an opinion of its probable success, that active preparations are making to get it up at this Theatre in splendid style. Beazley is writing the dialogue, and Bishop of course adapting the music,

Covent Garden Theatre.

The Beggar's Opera was repeated here on Saturday night, with the Pantomime, to a very good house. Whilst Miss Shirreff was singing her first song 'Virgins are like the fair flower,' she completely broke down, that is to say, in attempting to reach a high note her voice cracked, and sent forth harsh discord; her fair face and neck instantly flushed, and she seemed much disconcerted, but the kind attentions of Bartley, and the applause of the audience soon restored her self-poseession, and she sang the rest of the music with her accustomed taste and facility of execution. In consequence of the death of Mr Morley's father, the character of *Mat o' the Mint* was well sustained by Mr Henry, a very meritous young actor, who only wants opportunities of displaying his talents to become a favorite. He played a short part in *John Bull,* on Wednesday night, (*Simon,*) with great natural humour In the Pantomime, Mr Turnour was the substitute for Barnes, as the *Pantaloon;* the wound in the hand of the latter, (inflicted by a dog, the first night of the Pantomime,) having become so inflamed that he was unable to perform. Mr Turnour got through his task in a creditable manner. We are happy to say, that Mr C. Kemble is able to take a carriage airing daily, and that considering the severity of the attack, he looks much better than could be expected.

On Saturday a meeting of the committee appointed to watch over the interests of the Minor Theatres, took place at the York Hotel, Bridge Street, when a petition, (drawn up by Mr Serle,) to be presented to Parliament, immediately on its reassembling, was read, and unanimously agreed to. The prayer of the petition is "that all acts which confine or tend to confine, the representation of the Drama to a *monopoly,* may be abolished." The Managers and actors of all the Minor Theatres, excepting the Adelphi and the Olympic, are to have another meeting to-morrow, to determine what course it may be expedient to adopt, to defeat the prosecutions of the Patent Theatres.—

At their late meeting, when Jerold, the author of *The Bride of Ludgate*, put down his subscription, a friend of his remonstrated with him for so doing, thinking it might injure him with the Patentees; he replied "I sell my pieces, not my opinions."

Byers the informer was defeated on Saturday at Queen Square Office; the Magistrates having dismissed his information against Mr Meyrick of the Queen's Street Theatre, it being proved in evidence that a Mr Young was the proprietor. Some of the corps dramatique who were present, hooted the Informer when he went out, but he told them to mind what they did, or he would lay an information against all of them, as they were each liable to a penalty of £50 for performing.

Fashionable Lounges

To the Editor of The Theatrical Observer.

Dear Mr. Editor, I address you from the elegant and commodious *Coffee Rooms*, Leicester Place, corner of Leicester Square, where I have just dropt in to take my Dinner—here I find a profusion of newspapers, exquisite coffee, pretty and obliging waitresses, and what is a great consideration, very moderate charges—do pop in and take a snack—just wish to say a word—beg pardon, hope I don't intrude—but will you excuse me—I have to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world at one or other of the *Grand Lounges* about town.

Monday, I visit the *Diorama*, in the Regent's Park, to see the popular and enchanting Views—Mount St. Gothard, painted by M. Daguerre, and Village of Unterseen, in Switzerland, Painted by M. Daguerre—these *chef d'œuvres*, will close on the 31st inst. to make room for two beautiful Views just finished.

Afterwards, I inspect the wonder of wonders, *The Gigantic Whale*, the length of which is 95 feet, at the handsome Pavilion, Charing-Cross,—hundreds of the curious, visit this Queen of the Seas, which excites the admiration, and astonishment of the public.

Tuesday call at the Queen's Bazaar-78, Oxford Street—splendidly fitted-up and magnificently arranged—visit the *British Diorama*, the 4 Views, by Stanfield, highly interesting—Lounge in the *Physiorama*, 14 Views from all parts of the world truly unique and beautiful—Step into the Room where Burns's *Jolly Beggars* are exhibited, composed of 8 Figures, the size of life, by the self-taught Scottish Artist, which for delicate conception, gracefulness of attitude, proportion of parts, & exquisite finish of workmanship have never been equalled.

Thursday, call at the Egyptian Hall Bazaar, Piccadilly, to hear the *Double Sighted Highland Youth*—found he had just returned from Brighton, (by the bye, he quite delighted their Majesties, Prince George, and a numerous party, at the Pavilion,) will exhibit daily at 11, 1, 3, and 5 o'clock—must not fail to drop in—wouldn't miss seeing such a wonder for the world.

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Last night I had a puzzler;—just as I was putting on my night-cap, "Par', said Mrs. Pry, "what is more brilliant than Peak's wit, or blacker than Miss Love's eyes? I made a hit—*Warren's Jet Blacking!*—Isn't that a good one?—but I intrude. beg pardon, your's, &c.

PAUL PRY.

Printed & Published every Morning, by E. Thomas, Exeter Street, opposite Exeter Hall, Strand,—All Letters to be post paid.

Theatre Royal, Covent Garden.

This Evening, the Tragedy of

The Grecian Daughter.

Evander, Mr WARDE, Dionysius, Mr G. BENNETT,
Philotas, Mr J. MASON, Phocion, Mr ABBOTT,
Malanthon, Mr Egerton, Arcas, Mr Evans, Calippus, Mr Henry.
Euphrasia, Miss F. KEMBLE, Erixene, Miss LEE.

After which, the new Grand Comic Pantomime, called

Hop o' my Thumb, & his Brothers;
Or Harlequin & the Ogre.

The principal Incidents are founded on the well-known Nursery Tale.
The Music, Scenery, Machinery, &c are entirely new,
The Overture and most of the Music composed by Mr G. Stansbury,
The Scenery Painted by Messrs Grieve's, Finley, Pugin, &c.
The Tricks, Decorations, Changes, and Tranformations by Mr W Bradwell,
The Whole Invented, by Mr FARLEY.

Llewellyn Bala, Mr HENRY, Hengo (his Squire) Mr F. SUTTON,
Seneschal of the Castle, Mr Benedict, Tremhleino, Mr Mears,
Bridesmaids, Mrs Vedy, Mrs Bedford, Miss Griffiths, Miss Ryals, &c.
Imps of the Enchanted Wood, (Agents of the Ogre) Messrs.
Heath, Addison, Bender, Brady, &c. Old Thumb, Mr TURNOUR,
Little Jack, (or Hop o' my Thumb,) Miss POOLE,
His Brothers, Masters Foster, Moggridge, C. Moggridge, Kendall,
Clarke, C. Clarke. Madoc Mawr, (the Ogre) Mr W. Payne,
Drawbolt, the Porter of the Castle, Signor PAULO,
Priscilla Puddingsleeves, (the Cook) Mr TURNOUR,
The Seven Young Ogresses,—Misses Cadwell, Hurrel, Moggride, &c.
Genius of the Harp, Miss P. HORTON, Harlequin, Mr ELLER,
Colombine, Miss DAVIS,
Clown, Signor PAULO, Pantaloon, Mr TURNOUR,
Lacqueypatch, (Harlequin's Valet) Mr F. SUTTON,

New Scenery.

SCENE 1—Interior of Llys Bale—the Palace of Eala, on Llyn Tegid, or the Fair Lake—Cader Idris in the distance 2—The Ogre's Castle on Draig y Can, by Moonlight and Sunrise 3—The Brazen Bridge over Dreg y Nan 4—The Ogre's Grand Kitchen 5—Pont y Manach, or the Devil's Bridge 6—Llwyn of Nannan, or the Haunted Oak—the Vision of the Genius of the Harp 7—The Brazen Castle 8—The Ogre's Vaults of Riches 9—Hop o' my Thumb's Home—which is transformed into 10—Thumb Palace 11—Llyn Ogwen 12—Landscape and Inn—sign, the Prince of Wales 13—The Interior of the Pavilion at Charing Cross, and a Fac-simile of the grand Skeleton of the Whale 14—Outside of the Shop of Tim Telescope, Optician, &c., by Moonlight 15—The Nabob's Pleasure Grounds—in which will be shew an exact representation of The Grand Clarence Vase 16—A Rural Farm, near London 17—The Local Cosmorama 18—The Gateway of the Public House 19—The Launch of the Thunderer at Woolwich 20—The Illuminated Grove, at the time of a Grand Festival, in which the celebrated Herr Cline will perform on the Tight Roap 21—The Temple of the Genius of the Harp.

Messrs. Grieves' Local Cosmorama,

Represents the progress of their Majesties and Suite, in the Royal Shallop, to the Opening of New London Bridge; comprising the Views of Waterloo Bridge, Somerset House, The Temple Garden, Blackfriars Bridge, and the New London Bridge, as it appeared on the First of August, 1831.

Theatre Royal, Drury Lane.

This Evening, the Tragedy of

King Richard the Third.

King Henry, Mr Younge, Earl of Richmond, Mr Wallack,
Duke of Glo'ster, Mr Macready, Tressell, Mr H. Wallack,
Duke of Buckingham, Mr Cooper, Sir William Catesby, Mr Brindal.
Queen of Edward the Fourth, Mrs Faucit, Lady Anne, Miss Faucit.

To conclude with a New Grand Christmas Comic Pantomime, with New Music, Scenery, Machinery, &c. entitled

Harlequin & Little Thumb ;
Or, the Seven Leagued Boots!

The Overture and New Music, composed by Mr Hughes.
The Scenery by Mess. Marinari, Andrews, Adams, Franklin, Hilliard, and Stanfield; assisted by Mess. Hollogan, Seward, &c.
The Dresses by Mr Palmer, Mrs Coombe, &c. The Machinery, by Mr Ne[illegible].
The Properties and Decorations by Mr Blamire.
The Tricks and Transformations, by Messrs. Seymour and Blamire.

Little Thumb, Miss M. A. MARSHALL.
Jeremiah Thumb, Master Chekeni, Finikin Thumb, Master Lewis,
Alexander Thumb, Master Caroline,
William Thumb, Master Fenton, Finger-and-Thumb, Master Carr,
Thomas M'Kinlay Thumb, Master C. Fenton,
Lorenzo, (in love with Zelinda, afterwards Harlequin) Mr HOWELL,
Count Manfred, (afterwards Pantaloon) Mr BARTLETT,
Scamperini, (his Servant, afterwards Clown) Mr SOUTHBY,
Zelinda, (afterwards Columbine) Miss BASEKE,
Gaffer Thumb, Mr COOKE, Dame Thumb, Mrs EAST,
Gobbleall Ogre, Master Grubin, Lovebelly Ogre, MasterChekeni,
The Great Ogre himself, Mr Swallow-'em-up.
Finetta, and Gossamer, (Fairies, and Guardians of the Seven-Leagued Boots,) Miss M. Chaplin and Miss Rose.
Midshipman, (afterwards rival Harlequin,) Mr CHEKINI,

New Scenery.

ACT I—Scene 1—A forest, with view of the Ogre's Castle—Andrews 2—A room in Gaffer Thumb's cottage—Andrews 3—Splendid hall in the Ogre's castle—Marinari 4—Outside of Gaffer Thumb's cottage—Andrews 5—Another part of the forest, with Mount Ætna in distance—Andrews 6—Spacious dining-room in the Ogre's castle—Marinari 7—Water-mill near Canterbury—Andrews 8—An English sea-port—Adams 9—Millihers' Tobacconist's, and Doctor's Shop—the arrival of the Cholera Morbus!—Andrews 10—'My Lady's Bed Chamber'—Andrews 11—Woody landscape and gypsey tent—Andrews 12—Exhibition of the Gigantic Whale—Franklin 13—Exterior of the King's Theatre—Henry 14—Interior of the King's Theatre—Henry 15—Stanfield's Grand Diorama 16—Painter's House and Grocer's Shop—Andrews 17—Interior of Artist's Room—Marinari 18—Turnpike-gate and Highgate Tunnell—Andrews 19—Inside of Gaffer Thumb's cottage 20—The Feast of the Fairies—Marinari.

Stanfield's New and Splendid Diorama,

Displaying Venice and its adjacent Islands,

1—The Grand Canal 2—The Church of Santa Maria della Salute 3—The Dogano 4—Saint Georgio Maggiore 5—The Lido 6—The Lagunes, at Night 7—The Bridge of Sighs, by Moonlight 8—The Piazza de San Marco 9—The Ducal Palace.

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Covent Garden Theatre.

MISS FANNY KEMBLE sustained the character of *Euphrasia*, in Murphy's heavy Tragedy of *The Grecian Daughter*, last night, in a very clever manner, though the effect of her performance was greatly diminished by her vile habit of drawling out the dialogue, in the true sing song style of the old school. We warned her, during her first season, of her tendency to monotonous declamation, and sorry are we to say it has grown from bad to worse, and, unless where she is impassioned, is truly unpleasant. Ward was the *Evander*, in lieu of Mr C. Kemble, and J. Mason took Ward's part of *Philotas*, a change, but not an improvement, in the cast. G. Bennett's *Dionysius* was a fine piece of acting.

There is some difficulty about selecting a new character for Miss Shirreff, the managers wish Welsh to bring out his new Opera directly, but he prefers to wait till the season is more advanced. Miss Shirreff being unwell, Miss Inverarity plays *Polly* this evening, for the first time.

Drury Lane Theatre.

MACREADY repeated his admirable performance of the crooked back tyrant last night, and elicited, especially, in the two last acts, considerable applause; the Pantomime followed. Capt. Polhill presented a very handsome silver salver to Wallack on Saturday, for his unremitting exertions as Stage-Manager, and for the pains he has taken in getting up the Pantomime, which Blanchard, from an accident, was too ill to attend to. The cause of Blanchard's accident, we hear, was a quarrel with Mr Checkini, which produced a sort of skirmish between them, during which, Blanchard either struck himself, or was driven against some part of the machinery, and he was so much injured as to be unable to leave his room since. Mr Checkini is said to have invented four of the best scenes in the Pantomime. Reynolds received fifty pounds for the opening; much more than it was worth!

OLYMPIC.—This Theatre has been crowded every night since the holidays, and the fair lessee may congratulate herself upon the production of a set of Devils, who have no affinity to the *Blue Devils!* On and off the stage, all is mirth and good humour.

The Queen's Theatre has had most respectable, and some nights, crowded audiences, to see the new popular Pantomime.

Poor Mrs Renaud, better known as Mrs Powell, died on Saturday at an advanced age, not long surviving that great actress Mrs Sid-

dons, whose rival she once was in the opinion of some clever critics, not that we could ever bear to make the least comparison between them. Mrs Powell had a tall and elegant person, a powerful and melodious voice,and in such parts as *Euphrasia*, in *The Grecian Daughter*, shone with great lustre, but she had not genius to grapple with *Lady Macbeth*, *Constance*, or *Queen Katherine*.

Mrs. Powell made her début under the name of Farmer, as *Alicia*, in *Jane Shore*, at the Haymarket Theatre, in 1787, and in 1789 appeared at Drury Lane Theatre, as *Juliet*, where she remained for many years, her husband, Mr Powell, being prompter at the same Theatre. About 12 years ago she had a short engagement at Covent Garden Theatre, since when, till very lately, she has been playing at Edinburgh, and some of the provincial theatres.

The Bath Journal says that Paganini is seriously ill at his lodgings on the South Parade in that city.

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This Evening,

THE BEGGAR's OPERA.

Captain Macheath, Mr BRAHAM, Peachem, Mr BARTLEY,
Lockit, Mr Evans, Filch, Mr Meadows,
Mrs Peachum, Mrs Gibbs, Lucy, Mrs Keeley, Polly, Miss Inverarity.
In Act III. a Hornpipe in Fetters by Mr Eller.

After which, the new Grand Comic Pantomime, called

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Theatre Royal, Drury Lane.

This Evening, the Opera of

ROB ROY MACGREGOR.

Rob Roy, Mr MACREADY, Francis Osbaldistone, Mr TEMPLETON,
Baillie Nicol Jarvie, Mr HARLEY, Owen, Mr Perry,
Captain Thornton, Mr THOMPSON, Dougal, Mr J. RUSSELL.
Diana Vernon, Mrs WOOD, Helen Macgregor, Mrs FAUCIT.

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No. 3137. *Wednesday, Jan. 4, 1832.* *Price 1d.*

"The Play's the thing!"—Ask for *Thomas's Observer*.

Drury Lane Theatre.

POCOCK'S Drama of *Rob Roy* was acted here last night: Macready sustained his original character of the bold outlaw admirably, and gave the highest interest to every scene he appeared in. Harley was the *Bailie*, and his performance of the part was highly humorous and amusing. *Diana Vernon* is a part in which we never admired Mrs. Wood; there is no opportunity for display, as all that detracts from the simplicity of the character destroys the interest, which Miss Stephens's bewitchingly unaffected manner used to excite. However, Mrs Wood was greatly applauded in all her songs, and had two encores. Mr Bedford, who played the *Major*, had also to repeat his song;—the Pantomime followed.—The house was well filled.

Covent Garden Theatre.

MISS SHIRREFF having been attacked with a hoarseness, (of which, the accident which occurred to her whilst singing on Saturday night, was *sans doute* the precursor,) Miss Inverarity in the kindest manner volunteered to play the character of *Polly*, in *The Beggar's Opera*, to prevent the necessity of changing the performance; it was her first appearance in the character, and we confess ourselves very much pleased with her. She acted it in a simple unaffected manner, and sang the music with sweetness, taste, and, above all, feeling; entering into the true spirit of the sentiment she had to express. "Oh Ponder well," she sang without an accompaniment, and in a most delightful manner; "But he so teased me," and "Cease your funning," were however more relished by the million, and were each encored;—though the former was infinitely more deserving that honour. Braham was in good voice, and was encored in "How happy could I be with either," which he gave with true *gusto*. The new Pantomime followed the Opera. Mr C. Kemble was in a private box with his family, and considering his long illness, was looking remarkably well: he will reappear on Monday next as *Mercutio* to his daughter's *Juliet*. Mr. Welsh has at last decided on *Adela*, in Storace's Opera of *The Haunted Tower*, for Miss Shirreff's next part, and if she be well enough, the Opera will be revived on Thursday week, with Braham as *Lord William*, and Miss Inverarity as *Lady Elinor*.

Hugh Kelly's Comedy of *A School for Wives* is about to be revived at this Theatre; there are good parts in it for Miss Tree, Miss Taylor, Mrs Gibbs, Keeley, Bartley, Power, and Ward, and as it is

some years since it was acted, we think it may run successfully for a few nights.

Mr Bernard, the author of *The Dumb Belle, Old Regimentals, &c*, has a Play in rehearsal at the Surrey Theatre, which is founded on the Oriental and German superstition of the Metempsychosis, ur interchange of spirits.

Miss Chambers, the daughter of the once affluent banker of that name, who has attracted crowded houses at the Brighton Theatre, in the characters of *Lucy Bertram*, and *Clari*, had the honor of singing in the presence of their Majesties, on the evening of Christmas day, accompanying her voice with the piano-forte, harp, and guitar.

A project is on foot for taking down, and rebuilding the Pantheon on a smaller scale, and if the law on Minor Theatres be repealed, it will certainly be carried into effect. It is to be done by subscriptions and shares of £200 each.

Fashionable Lounges

To the Editor of The Theatrical Observer.

Dear Mr. Editor—just wish to say a word—beg pardon, hope I don't intrude—but will you excuse me—I have to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town.

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Afterwards, I inspect the wonder of wonders, *The Gigantic Whale*, the length of which is 95 feet, at the handsome Pavilion, Charing-Cross,—hundreds of the curious, visit this Queen of the Seas, which excites the admiration, and astonishment of the public.

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Printed & Published every Morning, by E. Thomas, Exeter Street, opposite Exeter Hall, Strand.—All Letters to be post paid.

Theatre Royal, Covent Garden.

This Evening, the Opera *of*

ROB ROY MACGREGOR.

Rashleigh Osbaldistone, Mr Abbott, Capt. Thornton, Mr Diddear,
Francis Osbaldistone, Mr Wilson, Owen, Mr F. Matthews,
Rob Roy Macgregor, Mr WARDE, Major Galbraith, Mr Stansbury,
Baillie Nicol Jarvie, Mr Bartley, Dougal, Mr Evans,
Diana Vernon, Miss Inverarity, Helen Macgregor, Mrs Lovell.

After which, the new Grand Comic Pantomime, called

Hop o' my Thumb, & his Brothers;

Or Harlequin & the Ogre.

The principal Incidente are founded on the well-known Nursery Tale.
The Music, Scenery, Machinery, &c are entirely new,
The Overture and most of the Music composed by Mr G. Stansbury,
The Scenery Painted by Messrs Grieve's, Finley, Pugin, &c.
The Tricks, Decorations, Changes, and Tranformatiens by Mr W Bradwell,
The Whole Invented, by Mr FARLEY.

Llewellyn Bala, Mr HENRY, Hengo, (his Squire) Mr F. SUTTON,
Seneschal of the Castle, Mr Benedict, Trembleino, Mr Mears,
Bridesmaids, Mrs Vedy, Mrs Bedford, Miss Griffiths, Miss Ryals, &c.
Imps of the Enchanted Wood, (Agents of the Ogre) Messrs.
Heath, Addison, Bender, Brady, &c. Old Thumb, Mr TURNOUR,
Little Jack, (or Hop o' my Thumb,) Miss POOLE,
His Brothers, Masters Foster, Moggridge, C. Moggridge, Kendall,
Clarke, C. Clarke. Madoc Mawr, (the Ogre) Mr W. Payne,
Drawbolt, the Porter of the Castle, Signor PAULO,
Priscilla Puddingsleeves, (the Cook) Mr TURNOUR,
The Seven Young Ogresses,—Misses Cadwell, Hurrel, Moggridge, &c.
Genius of the Harp, Miss P. HORTON, Harlequin, Mr ELLER,
Colombine, Miss DAVIS,
Clown, Signor PAULO, Pantaloon, Mr TURNOUR,
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New Scenery.

SCENE 1—Interior of Llys Bale—the Palace of Bala, on Llyn Tegid, or the Fair Lake—Cader Idris in the distance 2—The Ogre's Castle on Draig y Can, by Moonlight and Sunrise 3—The Brazen Bridge over Dreg y Nan 4—The Ogre's Grand Kitchen 5—Pont y Manach, or the Devil's Bridge 6—Llwyn of Nannan, or the Haunted Oak—the Vision of the Genius of the Harp 7—The Brazen Castle 8—The Ogre's Vaults of Riches 9—Hop o' my Thumb's Home—which is transformed into 10—Thumb Palace 11—Llyn Ogwen 12—Landscape and Inn—sign, the Prince of Wales 13—The Interior of the Pavillon at Charing Cross, and a Fac-simile of the grand Skeleton of the Whale 14—Outside of the Shop of Tim Telescope, Optician, &c, by Moonlight 15—The Nabob's Pleasure Grounds—in which will be shew an exact representation of The Grand Clarence Vase 16—A Rural Farm, near London 17—The Local Cosmorama 18—The Gateway of the Public House 19—The Launch of the Thunderer at Woolwich 20—The Illuminated Grove, at the time of a Grand Festival, in which the celebrated Herr Cline will perform on the Tight Roap 21—The Temple of the Genius of the Harp.

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Theatre Royal, Drury Lane.

This Evening, the Opera of

LOVE IN A VILLAGE.

Young Meadows, Mr Templeton, Justice Woodcock, Mr Farren, Hawthorn, Mr Wood, Hodge, Mr Harley, Eustace, Mr Yarnold, Rosetta, Mrs Wood, Lucinda, Miss Field, Deborah, Mrs C. Jones.
In Act I—A Statute Fair, with a Rustic Dance.

To conclude with a New Grand Christmas Comic Pantomime, with New Music, Scenery, Machinery, &c. entitled

Harlequin & Little Thumb ;
Or, the Seven Leagued Boots!

The Overture and New Music, composed by Mr Hughes.
The Scenery by Mess. Marinari, Andrews, Adams, Franklin, Hilliard, and Stanfield ; assisted by Mess. Hollogan, Seward, &c.
The Dresses by Mr Palmer, Mrs Coombe, &c. The Machinery, by Mr Nall.
The Properties and Decorations by Mr Blamire.
The Tricks and Transformations, by Messrs. Seymour and Blamire.

Little Thumb, Miss M. A. MARSHALL,
Jeremiah Thumb, Master Chekeni, Finikin Thumb, Master Lewis,
Alexander Thumb, Master Caroline,
William Thumb, Master Fenton, Finger-and-Thumb, Master Carr,
Thomas M'Kinlay Thumb, Master C. Fenton,
Lorenzo, (in love with Zelinda, afterwards Harlequin) Mr HOWELL,
Count Manfred, (afterwards Pantaloon) Mr BARTLETT,
Scamperini, (his Servant, afterwards Clown) Mr SOUTHBY,
Zelinda, (afterwards Columbine) Miss BASEKE,
Gaffer Thumb, Mr COOKE, Dame Thumb, Mrs EAST,
Gobbleall Ogre, Master Grubin, Lovebelly Ogre, Master Chekeni,
The Great Ogre himself, Mr Swal'ow-'em-up.
Finetta, and Gossamer, (Fairies, and Guardians of the Seven-Leagued Boots.) Miss M. Chaplin and Miss Rose.
Midshipman, (afterwards rival Harlequin,) Mr CHEKINI,

New Scenery.

ACT I—Scene 1—A forest, with view of the Ogre's Castle—Andrews 2—A room in Gaffer Thumb's cottage—Andrews 3—Splendid hall in the Ogre's castle—Marinari 4—Outside of Gaffer Thumb's cottage—Andrews 5—Another part of the forest, with Mount Ætna in distance—Andrews 6—Spacious dining-room in the Ogre's castle—Marinari 7—Water-mill near Canterbury—Andrews 8—An English sea-port—Adams 9—Millihers', Tobacconist's, and Doctor's Shop—the arrival of the Cholera Morbus!—Andrews 10—'My Lady's Bed Chamber'—Andrews 11—Woody landscape and gypsey tent—Andrews 12—Exhibition of the Gigantic Whale—Franklin 13—Exterior of the King's Theatre—Henry 14—Interior of the King's Theatre—Henry 15—Stanfield's Grand Diorama 16—Painter's House and Grocer's Shop—Andrews 17—Interior of Artist's Room—Marinari 18—Turnpike-gate and Highgate Tunnell—Andrews 19—Inside of Gaffer Thumb's cottage 20—The Feast of the Faries—Marinari.

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THE
Theatrical Observer;
AND
Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice.."—OTHELLO.

No. 3138. *Thursday, Jan.* 5, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer*

Covent Garden Theatre.

MISS INVERARITY made her first appearance, last night, in the character of *Diana Vernon*, and was all that could be desired in the part, both as singer and actress: she gave the songs with purity and expression and looked the Highland lass to admiration. Bartley's *Baillie*, and Warde's *Rob Roy*, were vastly inferior to their representatives at the rival Theatre, indeed, nobody ever has given so perfect a portrait of the daring outlaw as Macready; his is not acting, it is reality. F. Matthews was a most efficient substitute for Blanchard, who was the original *Owen*, and Wilson was respectable as *Francis Osbaldiston;* he was encored in two of his songs. The Pantomime followed.—The house was crowded.

Drury Lane Theatre.

THE comic Opera of *Love in a Village* was announced to be performed here last night, with the same effective cast which rendered it so attractive the beginning of the season, but when we arrived at the Theatre, we found bills posted stating that Mr Wood having been seized with sudden and severe hoarseness, the character of *Hawthorn* would be sustained by Mr Bedford. This was no disappointment to us as we had seen Bedford often in the part, and knew him to be quite up to the thing; his fine manly voice and person realising our *beau ideal* of the jolly sportsman; some of the audience, however, were not of our opinion, and hissed when *Hawthorn* first came on, Harley then stepped forward, and in a short speech, much to the purpose, claimed indulgence for Mr Bedford; the remainder of the Opera went off in perfect good humor, and at the end 'God Save the King' was sung.—The Pantomime followed.

The love of gambling in the stocks has produced another victim. A celebrated actress, long admired on the French stage, having lost a large sum of money in some stock speculations, is again obliged at the age of 56, to make a re-appearance, in order to regain a fortune, or a livelihood. The lady above alluded to, is Madlle. Mars.

On Tuesday a very numerous assemblage of gentlemen interested in, or connected with the Drama, met at the Freemason's Tavern; Charles Sturgeon Esq. in the chair, for the purpose of receiving the report of the committee, which had been appointed to prepare a petition to the legislature. Mr Serle moved the adoption of a petition to Parliament, praying an abolition of the penal statutes now in force, affecting Minor Theatres; which petition was read by the Chairman, and carried unanimously; for, though a Mr Mc. Carthy of the Dub-

lin Theatre, moved an amendment, praying that the patents of the two great Theatres, should be revoked, he consented on the representations of Messrs. Davidge, Elton, and Rayner, that such an amendment would injure their cause, to withdraw it. A liberal subscription was then entered into, including donations from J. Reeve, Buckstone, Wilkinson, &c. and the proprietors of all the Minors offered a night's receipts at each of their respective Theatres, towards the subscription. Mr Swift, keeper of the Jewel Office in the Tower, offered the receipts of his office for one day, which offer was received with cheers. Mr Raymond of the Olympic Theatre, is reported to have made a somewhat curious speech, in which occurs this remark "he could not say much for the management of that Theatre," the Olympic!

We are sorry to hear that a Manager of one of the Minor Theatres, against whom some heavy penalties have been assessed, is about to take the benefit of the Insolvent Act; he offers his creditors 10s, in the pound.

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Rosetta, Miss Inverarity, Lucinda, Miss Cawse,
Deborah, Mrs Gibbs, Madge, Mrs Keeley, Housemaid, Mrs Daly.

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Theatre Royal, Drury Lane.

This Evening, Lord Byron's Tragedy of

WERNER.

Werner, Mr MACREADY, Ulrick, Mr WALLACK,
Baron Stralenheim, Mr H. WALLACK,
Gabor, (an Hungarian) Mr COOPER, Idenstein, Mr J. RUSSELL
Fritz, (Valet to Stralenheim) Mr Younge, Henric, Mr Salter,
Josephine, Mrs FAUCIT, Ida Stralenheim, Miss FAUCIT.

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Gobbleall Ogre, Master Grubin, Lovebelly Ogre, Master Chekeni,
The Great Ogre himself, Mr Swallow-'em-up.
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No. 3139. *Friday, Jan.* 6, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer*.

Drury Lane Theatre.

MACREADY's adaption of Lord Byron's Tragedy of *Werner* was performed here yesterday evening in a manner worthy the fame of the author and of the actors who represented the principal characters.—The Pantomime concluded.

On Wednesday a new Musical Drama, entitled *My Own Lover*, will be produced at this Theatre.

Covent Garden Theatre.

Love in a Village was performed at this Theatre last night with all the available strength of the company, and was, to our thinking, (with the exception of Farren's *Justice*, and Harley's *Hodge*,) better done here than at Drury Lane. It was followed by the Pantomime, which, was it only for the performance of Miss Poole, is well worth every one's seeing. *The Haunted Tower* is put off to Saturday week, inconsequence of Miss Shirreff's continued indisposition. Fanny Kemble's Play of *Francis the First* will be produced almost immediately, as her father is sufficiently convalescent to play the principal character. It is intended to precede *Catherine of Cleves*.

OLYMPIC.—We have nothing to remark at this Theatre; a trifling variation of favorite stock pieces takes place nightly, and the house is always crowded with a merry and delighted audience.

We yesterday paid a visit to Master M'Kean, the Double Sighted Boy, at the Egyptian Hall, and must confess we never saw an Exhibition which at once so delighted and astonished us. The extraordinary faculty which he possesses of distinguishing colors, and describing the form and quality of whatever objects may be presented by the company, whilst his eyes remain blindfolded, cannot be accounted for by any of the laws of nature, nor, as far as we can judge, of art. There seems to be no possible collusion between the child and his father (who proposes the question,) and the replies follow the questions instantly, without thought or premeditation. We understand, from the father, that his children (for he has three other boys who possess this wonderful faculty,) inherit this gift from their mother.

They may be truly said to be the wonders of the age, and well it is for them, that they did not live a century ago, or they certainly would have been sent to sea in a sieve, or been purified by fire, for our worthy ancestors would not have believed that any thing short of the *black-art* could have produced so astonishing an effect. The little prodigy, is a fine boy of his age, full of animal spirits, and during the whole of his interrogateries is all life and glee, and ready as he

whispered to us, to strike off into the Highland-fling. Amongst all the sights with which London abounds, there is none more worthy the patronage of the public than this, and it is especially calculated to interest and amuse young people, who will find in the Phenomenon, for such it is, much to exercise their enquiring powers. During our visit the purse of a gentleman present, was given to the Father, when the child not only told the number of coins the purse contained, but also their denominations, and their date, and discovered that one of the sixpences was a bad one, his eyes being effectually blinded. If this be not wonderful, we know nothing that is!!

A certain fair authoress *jette feu et flamme*, against the management of the Theatre, where her Comedy was acted, she says that it was not only injured by she herself being obliged to reduce it into three acts, but that the actors afterwards, and unknown to her, used the pruning knife *ad libitum*, till she scarcely recognised her own bantling, it was so curtailed of its fair proportions.

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Pacheco, Mr Meadows, Bartolo, Mr S. Bennett,
Donna Isidora, Miss Inverarity, Agatha, Miss H. Cawse.
Donna Camilla, Mrs Vining, Rosanthe, Mrs Keeley.

After which, the Farce of

The Irish Ambassador.

Rodolph.....Mr Abbott, Sir Patrick O'Pleuipo..... Mr Power,
Lady Emily Delauney, Miss E. Tree, Isabella, Miss Taylor.

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The Music, Scenery, Machinery, &c are entirely new,
The Overture and most of the Music composed by Mr G. Stansbury,
The Scenery Painted by Messrs Grieve's, Finley, Pugin, &c.
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The Whole Invented, by Mr FARLEY.

Llewellyn Bala, Mr HENRY, Hengo, (his Squire) Mr F. SUTTON,
Little Jack, (or Hop o' my Thumb,) Miss POOLE,
His Brothers, Masters Foster, Moggridge, C. Moggridge, Kendall,
Clarke, C. Clarke. Madoc Mawr, (the Ogre) Mr W. Payne,
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Clown, Signor PAULO, Pantaloon, Mr TURNOUR,
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SCENE 1—Interior of Llys Bale—the Palace of Bala, on Llyn Tegid, or the Fair Lake—Cader Idris in the distance 2—The Ogre's Castle on Draig y Cau, by Moonlight and Sunrise 3—The Brazen Bridge over Dreg y Nan 4—The Ogre's Grand Kitchen 5—Pont y Manach, or the Devil's Bridge 6—Llwyn of Nannan, or the Haunted Oak—the Vision of the Genius of the Harp 7—The Brazen Castle 8—The Ogre's Vaults of Riches 9—Hop o' my Thumb's Home—which is transformed into 10—Thumb Palace 11—Llyn Ogwen 12—Landscape and Inn—sign, the Prince of Wales 13—The Interior of the Pavillon at Charing Cross, and a Fac-simile of the grand Skeleton of the Whale 14—Outside of the Shop of Tim Telescope, Optician, &c, by Moonlight 15—The Nabob's Pleasure Grounds—in which will be shew an exact representation of The Grand Clarence Vase 16—A Rural Farm, near London 17—The Local Cosmorama 18—The Gateway of the Public House 19—The Launch of the Thunderer at Woolwich 20—The Illuminated Grove, at the time of a Grand Festival, in which the celebrated Herr Cline will perform on the Tight Roap 21—The Temple of the Genius of the Harp.

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Theatre Royal, Drury Lane.

This Evening, the Drama, in 2 acts, called

THE BRIGAND.

Alessandro Massaroni, (*The Brigand Chief*) Mr WALLACK,
Maria Grazie, [the Brigand's Wife] Miss FAUCIT.
With the Drama called

THE BRIDE OF LUDGATE.

Charles the Second, Mr Wallack. Melissa, Miss Phillips,
To conclude with a New Grand Christmas Comic Pantomime, with New Music, Scenery, Machinery, &c. entitled

Harlequin & Little Thumb;

Or, the Seven Leagued Boots!

The Overture and New Music, composed by Mr Hughes.
The Scenery by Mess. Marinari, Andrews, Adams, Franklin, Hilliard, and Stanfield; assisted by Mess. Hollogan, Seward, &c.
The Dresses by Mr Palmer, Mrs Coombe, &c. The Machinery, by Mr Nall.
The Properties and Decorations by Mr Blamire.
The Tricks and Transformations, by Messrs. Seymour and Blamire.
Little Thumb, Miss M. A. MARSHALL,
Jeremiah Thumb, Master Chekeni, Finikin Thumb, Master Lewis,
Alexander Thumb, Master Caroline,
William Thumb, Master Fenton, Finger-and-Thumb, Master Carr,
Thomas M'Kinlay Thumb, Master C. Fenton,
Lorenzo, (in love with Zelinda, afterwards Harlequin) Mr HOWELL,
Count Manfred, (afterwards Pantaloon) Mr BARTLETT,
Scamperini, (his Servant, afterwards Clown) Mr SOUTHBY,
Zelinda, (afterwards Columbine) Miss BASEKE,
Gaffer Thumb, Mr COOKE, Dame Thumb, Mrs EAST,
Gobbleall Ogre, Master Grubin, Lovebelly Ogre, Master Chekeni,
The Great Ogre himself, Mr Swallow-'em-up.
Finetta, and Gossamer, (Fairies, and Guardians of the Seven-Leagued Boots,) Miss M. Chaplin and Miss Rose.
Midshipman, (afterwards rival Harlequin,) Mr CHEKINI,

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Stanfield's New and Splendid Diorama,

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THE
Theatrical Observer;
AND
Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice.."—OTHELLO.

No. 3140. *Saturday, Jan.* 7, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer*

Covent Garden Theatre.

THE Musical Drama of *Brother and Sister*, the Farce of *The Irish Ambassador*, and the new Pantomime, formed an amusing *melange* at this Theatre yesterday evening, and attracted a very good house. We are pleased to see that the Manager of this establishment has announced what he calls a Juvenile Night, for Tuesday next, on which occasion the Pantomime will be played early enough to enable the younger portion of the audience to retire by 11, though, by the way, that hour is quite late enough for any one.

Drury Lane Theatre.

WE had the same entertainments here last night as on the preceding Friday, viz. *The Brigand, The Bride of Ludgate*, and the Pantomime. A correspondent requests that we would call the attention of the management of this Theatre to the merits of the new Tragedy, called *The Warden of Galway*, which has been played successfully in Dublin; as the principal character, he says, is peculiarly adapted to Mr. Macready's genius and style of acting, blending as it does the stern and inflexible resolution of the judge, with the tenderest sensibilities of a fond parent's heart. In reply, we can tell our correspondent that the manager of this Theatre would have no objection to produce *The Warden of Galway*, and, if we are rightly informed, Macready would be pleased to personate the hero, but the reverend author of the Tragedy sets too high a value on his work, demanding as much for the permission to perform it here, as if it had never been acted. Now as that which pleased a Dublin audience may not exactly suit a London one, Capt. Polhill does not choose to accede to those terms. *The Warden of Galway* was rejected at Covent Garden previous to its production in Dublin.

The late Mrs Renaud was, previous to her treading the boards, housemaid in the family of Dr. Budd, of Chatham Place; and one evening that the doctor had a party, the company were alarmed by cries of murder issuing from the kitchen, and on proceeding there, they discovered the fat cook prostrate on the floor, and the housemaid wielding the rolling pin, with which in her dramatic fury she had smote the cook, whilst rehearsing the part of *Euphrasia*. After a hearty laugh, on finding no mischief was done, the housemaid was called into the parlour, to treat the party with a specimen of her tragic powers, when she so captivated one of the gentlemen, that he removed her from her servitude, engaged masters of all kinds to instruct

her, and soon after got her an engagement at the Haymarket Theatre. It is said that when his late Majesty visited the Edinburgh Theatre, in 1822, Mrs Renaud played *Helen Macgregor*, and on her entrance, the king rose and bowed to her, she having once been a *favorite* of his. This mark of royal favour was unaccompanied by any *sterling* proofs of recollection, though she was then in indigent circumstances, a circumstance which says more for the King's politeness than his goodness.

The *alarming* illness of Mr Kean, which caused the Dublin Theatre to be closed on Thursday evening in last week, appears only to have been of a very *temporary* nature, as he was enabled to play *Reuben Glenroy* on the following Saturday.

The Manager, of the Bath and Bristol Theatres, lost money by his improvident engagement with Paganini;—he paid that rapacious foreigner £1200 for six nights, and the whole receipts were only £1364.

Fashionable Lounges

To the Editor of The Theatrical Observer.

Dear Mr. Editor—just wish to say a word—beg pardon, hope I don't intrude—but will you excuse me—I have to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town.

Monday call at the Queen's Bazaar 78, Oxford Street—splendidly fitted-up and magnificently arranged—visit the *British Diorama*, the 4 Views, by Stanfield, highly interesting—Lounge in the *Physiorama*, 14 Views from all parts of the world truly unique and beautiful—Step into the Room where Burns's *Jolly Beggars* are exhibited, composed of 8 Figures, the size of life, by the self-taught Scottish Artist, which for delicate conception, gracefulness of attitude, proportion of parts, & exquisite finish of workmanship have never been equalled.

Afterwards, I inspect the wonder of wonders, *The Gigantic Whale*, the length of which is 95 feet, at the handsome Pavilion, Charing-Cross,—hundreds of the curious, visit this Queen of the Seas, which excites the admiration, and astonishment of the public.

Tuesday, call at the Egyptian Hall Bazaar, Piccadilly, to hear the *Double Sighted Highland Youth*—found he had just returned from Brighton, (by the bye, he quite delighted their Majesties, Prince George, and a numerous party, at the Pavilion,) will exhibit daily at 11, 1, 3, and 5 o'clock—must not fail to drop in—wouldn't miss seeing such a wonder for the world.

To-morrow I anticipate a delightful hour in examining *The Automatons*, at 28, Old Bond Street—The Musical Lady, Juvenile Artist, Magician, Rope Dancer, Walking Figure, Magnificent Vase, &c. also a Mechanical Moving Cosmorama. These singular curiosities, I am told, will shortly leave England for America.

On Friday, I pop in to examine *Miss Linwood's* curious Needle-Work, in Leicester Square—just added other beautiful specimens of her art.

Saturday evening call in at Brett's, 109, Drury Lane, for my weekly allowance of *Cream of the Valley*, and Patent Brandy, as recommended by my Physician. Can't bear to give trouble, so just pop a couple of bottles in my pockets, and order a gallon of each to be sent to Mrs.——, who, though a most exemplary member of the Temperance Society, has no objection to a drop of good stuff, taken *medicinally*.

Last night I had a puzzler;—just as I was putting on my night cap, "Paul," said Mrs. Pry, "what is more brilliant than Peak's wit, or blacker than Miss Love's eyes? I made a hit—*Warren's Jet Blacking!*—Isn't that a good one?—but I intrude, beg pardon, your's, &c. PAUL PRY.

Printed & Published every Morning, by E. Thomas, Exeter Street, opposite Exeter Hall, Strand.—All Letters to be post paid.

Theatre Royal, Covent Garden.

This Evening, the Opera of

FRA-DIAVOLO.

The Whole of the MUSIC composed by AUBER.

Arranged and adapted to the English Stage by Mr. R. Lacy.

Fra-Diavolo, Mr BRAHAM, Lord Allcash, Mr G. PENSON,
Lorenzo, Mr WILSON, Matteo, Mr MORLEY,
Beppo, MrStansbury, Giacomo, Mr Reynoldson, Francesco, MrSutton,
First Carbinier, Mr Hodges, Second do, Mr Henry.

Lady Allcash, Miss CAWSE, Zerlina, Miss EMMA ROMER.

After which, the new Grand Comic Pantomime, called

Hop o' my Thumb, & his Brothers;
Or Harlequin & the Ogre.

The principal Incidente are founded on the well-known Nursery Tale.
The Music, Scenery, Machinery, &c are entirely new,
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The Scenery Painted by Messrs Grieve's, Finley, Pugin, &c.
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His Brothers, Masters Foster, Moggridge, C. Moggridge, Kendall,
Clarke, C. Clarke. Madoc Mawr, (the Ogre) Mr W. Payne,
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Theatre Royal, Drury Lane.

This Evening, the Opera of

GUY MANNERING.

Henry Bertram, Mr TEMPLETON, Dominie Sampson, Mr HARLEY,
Gilbert Glossin, Mr J. RUSSELL, Gabriel, Mr BEDFORD,
Colonel Mannering, Mr COOPER, Dirk Hatteraick, Mr H. WALLACK,
Dandy Dinmont, Mr TAYLEURE, Sebastian, Mr SALTER,
Bailie Mucklethrift, Mr HUGHES, Franco, Miss M. CHAPLIN.
Julia Mannering, Mrs WOOD, Meg Merrilies, Mrs FAUCIT,
Lucy Bertram, Miss MAYHEW, Mrs M'Candlish, Mrs C. JONES,
Flora, Miss Chaplin, Gipsy Girls—Miss Pearson, Miss Russell.

To conclude with a New Grand Christmas Comic Pantomime, with New Music, Scenery, Machinery, &c. entitled

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Or, the Seven Leagued Boots!

The Overture and New Music, composed by Mr Hughes.

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No. 3141. *Monday, Jan.* 9, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer.*

Drury Lane Theatre.

THE Opera of *Guy Mannering*, was very well performed at this house on Saturday evening. Mrs Wood wisely prefers playing *Julia Mannering*, to *Lucy Bertram*, it is the better acting part of the two, and much more in her style than the pathetic or the sentimental, the songs she introduced were executed with great skill. Miss Mayhew was the *Lucy Bertram*, and did as much for the part as any one we remember since its delightful original representative Miss Stephens.—We never saw Harley play the *Dominie* so well, he was highly humorous without buffoonery. The other characters were well supported. The Pantomime followed. A new Farce will be shortly performed here, entitled *The First Day of Term*, the principal feature of which is a moving Diorama by Stanfield, representing the procession of the Lord Chancellor and the Judges to Westminster Hall. Lord Glengall has nearly finished a new five act Comedy for this Theatre, and it will be produced as soon as the *beau monde* return to town.

Covent Garden Theatre.

ALTHOUGH Auber may now be considered the competitor and successful rival of Rossini, it is not many years since, that he merely cultivated music as an amusement, and we are indebted solely to pecuniary embarrassments, which nearly reduced him to beggary, for the full developement of his musical genius. His first Opera was composed from absolute necessity, and its success induced him to produce another and another, but it was not till he brought out *La Muette de Portici* that his fame was fully established. His *Fra Diavolo*, which was played here on Saturday night, with the Pantomime, is one of his most charming compositions, equally delightful to the scientific musician, as to the mere amateur. The subject of the Opera afforded Auber full scope for the display of his genius, and the music throughout is in perfect harmony with the feeling meant to be expressed, whether amorous, rural, sprightly, or martial, and when executed, as it is at this Theatre, cannot fail to be attractive to all lovers of good music. We are pleased to hear that all the differences between Mr Harris and the other proprietors are amicably settled, the *articles of peace* were signed on Thursday last.

On Saturday night the Committee of Drury Lane Theatre, presented a very handsome silver cup to Wallack, as a token of their esteem for his exertions as Stage-Manager. It was presented to him

in the Green Room of the Theatre, where an elegant banquet was prepared, to which all those members of the *corps dramatique* who had subscribed, were invited, and the greatest conviviality prevailed.

Queen's Theatre.—Mrs T. Hill has been playing here during the last week with great success in *The Female Spy,* which with the clever new Pantomime and other amusing novelties, has attracted very good houses.

Mr William Penson, (brother to George Penson, of Covent Garden Theatre,) the leader of the band of the Dublin Theatre, had an elegantly chased snuff-box presented to him last week by the gentlemen of the orchestre, as a token of their respect for him as a man and a musician.

Paganini had no success in Edinburgh, owing to the superior *taste* of the modern Athenians for the *Scotch Fiddle,* he was afraid to venture upon one *scrape,* in competition with the national instrument.

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Prince Escalus, Mr HENRY, Paris, Mr DURUSET,
Montague, Mr TURNOUR, Capulet, Mr EGERTON,
Apothecary, Mr MEADOWS, Peter, Mr KEELEY,
Friar Lawrence, Mr WARDE, Friar John, Mr MEARS,
Tybalt, Mr DIDDEAR, Abram, Mr Brady, Samson, Mr Cooper,
Juliet, Miss FANNY KEMBLE,
Lady Capulet, Mrs LOVELL, Nurse, Mrs GIBBS.

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Theatre Royal, Drury Lane.

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MACBETH.

Macbeth, Mr MACREADY, Macduff, Mr WALLACK,
Duncan, King of Scotland, Mr YOUNGE, Malcolm, Mr BRINDAL,
Banquo, Mr COOPER, Rosse, Mr H. WALLACK,
Donalbain, Master Baker, Lenox, Mr Cathie, Fleance, Miss Chaplin,
Seward, Mr THOMPSON, Hecate, Mr PHILLIPS,
First Witch, Mr Farren, Second Witch, Mr J. Russell,
Third Witch, Mr Harley.
Lady Macbeth, Miss PHILLIPS, Gentlewoman, Miss CRERRY.

To conclude with a New Grand Christmas Comic Pantomime, with New Music, Scenery, Machinery, &c. entitled

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Little Thumb, Miss M. A. MARSHALL,
Jeremiah Thumb, Master Chekeni, Finikin Thumb, Master Lewis,
William Thumb, Master Fenton, Finger-and-Thumb, Master Carr,
Thomas M'Kinlay Thumb, Master C. Fenton,
Lorenzo, (in love with Zelinda, afterwards Harlequin) Mr HOWELL,
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The Great Ogre himself, Mr Swallow-'em-up.
Finetta, and Gossamer, (Fairies, and Guardians of the Seven-Leagued Boots,) Miss M. Chaplin and Miss Rose.
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New Scenery.

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THE

Theatrical Observer;

AND

Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice.."—OTHELLO.

No. 3142. *Tuesday, Jan.* 10, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer.*

Drury Lane Theatre.

THE Tragedy of *Macbeth,* and the Pantomime, were given here yesterday evening; Macready and Miss Phillips, sustaining the characters of the usurping Thane and his wife. The *Macbeth* of Macready is a very fine performance as a whole, and many of the scenes may rank with the very highest efforts of the histrionic art; we cannot afford the same praise to Miss Phillips, who is physically unsuited to represent *Lady Macbeth,* that dauntless wicked woman whose *masculine* firmness it is, which gives her such ascendency over her vacillating husband. Wallack, Brindal, Farren, and Harley, were excellent in their respective characters.

Covent Garden Theatre.

MR C. KEMBLE made his first appearance, since his long and severe indisposition, last night as *Mercutio,* in *Romeo and Juliet.* He doubtless selected this part as being the one which requires the least exertion of any of his wide range of characters, and we regret to say that there was a necessity for this selection, for from the occasional faltering of his voice we much fear he is far from strong. He was hailed on his *entrè* with continued cheers and cries of bravo, and during his performance was loudly applauded, especially in the celebrated description of the dream, which he gave admirably;—he looks considerably thinner, but played with spirit; there seemed no falling off in mental energy. Fanny Kemble played *Juliet* better than we have seen her since her first season, and received, what she merited, great applause. We should be glad to be able to praise Mr Mason's *Romeo,* but can only do so by saying it is one degree better than Abbott's; his voice his radically bad, and he has no feeling; his performance went off very coldly, except his death, which was applauded, rather an equivocal compliment. Why did not G. Bennett play *Tybalt*? and why does Mrs Lovell dress her hair as if she aimed to look like the sister of *Juliet,* instead of her mother? The Tragedy was annonnced for repetition on Monday next. The Pantomime concluded,—The pit, owing perhaps to the weather, was not near full till the second price.

We have heard from a quarter on which we can rely, that the following plan is in agitation for the regulation of the Minor Theatres; and to which, the Patent Theatres would offer no objection. The permission to act the legitimate Drama, is to be extended to a third

Theatre, which Theatre is to be the Surrey, to open and close at the same time with the two great houses. The Olympic and the Adelphi to remain as they are, and to be restricted to play Burlettas, &c.—The Coburg to be closed during the whole of the Winter season, and to be like Astley's, strictly a Summer Theatre, for such performances as are permitted at the Adelphi. Astley's to remain as it is. The Pavilion to be licensed for Burlettas, Dancing, &c. The Garrick and City Theatres to be both entirely done away with, and instead of licensing Mr Rayner's new Theatre in the Strand, the license to be given to the Pantheon, should its contemplated convertion into a Theatre be carried into effect.

The Queen's Theatre to confine its performance to Burlettas, &c. to open and close at the same time with the Haymarket, in the arrangements of which latter Theatre, and the English Opera House, no alteration will be made. All the Theatres to be licensed by the Lord Chamberlain, and to be under his jurisdiction.

Fashionable Lounges

To the Editor of The Theatrical Observer.

Dear Mr. Editor—just wish to say a word—beg pardon, hope I don't intrude—but will you excuse me—I have to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town.

Monday call at the Queen's Bazaar 78, Oxford Street—splendidly fitted-up and magnificently arranged—visit the *British Diorama*, the 4 Views, by Stanfield, highly interesting—Lounge in the *Physiorama*, 14 Views from all parts of the world truly unique and beautiful—Step into the Room where Burns's *Jolly Beggars* are exhibited, composed of 8 Figures, the size of life, by the self-taught Scottish Artist, which for delicate conception, gracefulness of attitude, proportion of parts, & exquisite finish of workmanship have never been equall'd.

Afterwards, I inspect the wonder of wonders, *The Gigantic Whale*, the length of which is 95 feet, at the handsome Pavilion, Charing-Cross,—hundreds of the curious, visit this Queen of the Seas, which excites the admiration, and astonishment of the public.

Tuesday, call at the Egyptian Hall Bazaar, Piccadilly, to hear the *Double Sighted Highland Youth*—found he had just returned from Brighton, (by the bye, he quite delighted their Majesties, Prince George, and a numerous party, at the Pavilion,) will exhibit daily at 11, 1, 3, and 5 o'clock—must not fail to drop in—wouldn't miss seeing such a wonder for the world.

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On Friday, I pop in to examine *Miss Linwood's* curious Needle-Work, in Leicester Square—just added other beautiful specimens of her art.

Saturday evening call in at Brett's, 109, Drury Lane, for my weekly allowance of *Cream of the Valley*, and Patent Brandy, as recommended by my Physician. Can't bear to give trouble, so just pop a couple of bottles in my pockets, and order a gallon of each to be sent to Mrs.——, who, though a most exemplary member of the Temperance Society, has no objection to a drop of good stuff, taken *medicinally*.

Last night I had a puzzler;—just as I was putting on my night-cap, "Paul, said Mrs. Pry, "what is more brilliant than Peak's wit, or blacker than Miss Love's eyes? I made a hit—*Warren's Jet Blacking!*—Isn't that a good one?—but I intrude, beg pardon, your's, &c.

PAUL PRY.

Printed & Published every Morning, by E. Thomas, Exeter Street, opposite Exeter Hall, Strand.—All letters to be post paid.

Theatre Royal, Covent Garden.

JUVENILE NIGHT,

This Evening, the Musical Drama of

OLD AND YOUNG.

Matilda Mowbray, Miss Poole, Master Hector Mowbray, Miss Poole, Gobbleton Mowbray, Miss Poole, Foppington Mowbray, Miss Poole,

After which, the new Grand Comic Pantomime, called

Hop o' my Thumb, & his Brothers;
Or Harlequin & the Ogre.

The principal Incidente are founded on the well-known Nursery Tale.
The Music, Scenery, Machinery, &c are entirely new,
The Overture and most of the Music composed by Mr G. Stansbury,
The Scenery Painted by Messrs Grieve's, Finley, Pugin, &c.
The Tricks, Decorations, Changes, and Tranformations by Mr W Bradwell,
The Whole Invented, by Mr FARLEY.

Llewellyn Bala, Mr HENRY, Hengo, (his Squire) Mr F. SUTTON,
Little Jack, (or Hop o' my Thumb,) Miss POOLE,
His Brothers, Masters Foster, Moggridge, C. Moggridge, Kendall, Clarke, C. Clarke. Madoc Mawr, (the Ogre) Mr W. Payne,
Drawbolt, the Porter of the Castle, Signor PAULO,
Priscilla Puddingsleeves, (the Cook) Mr TURNOUR,
The Seven Young Ogresses,—Misses Cadwell, Hurrel, Moggride, &c.
Genius of the Harp, Miss P. HORTON, Harlequin, Mr ELLER,
Colombine, Miss DAVIS,
Clown, Signor PAULO, Pantaloon, Mr TURNOUR,
Lacqueypatch, (Harlequin's Valet) Mr F. SUTTON,

New Scenery.

SCENE 1—Interior of Llys Bale—the Palace of Bala, on Llyn Tegid, or the Fair Lake—Cader Idris in the distance 2—The Ogre's Castle on Draig y Can, by Moonlight and Sunrise 3—The Brazen Bridge over Dreg y Nan 4—The Ogre's Grand Kitchen 5—Pont y Manach, or the Devil's Bridge 6—Llwyn of Nannan, or the Haunted Oak—the Vision of the Genius of the Harp 7—The Brazen Castle 8—The Ogre's Vaults of Riches 9—Hop o' my Thumb's Home—which is transformed into 10—Thumb Palace 11—Llyn Ogwen 12—Landscape and Inn—sign, the Prince of Wales 13—The Interior of the Pavillon at Charing Cross, and a Fac-simile of the grand Skeleton of the Whale 14—Outside of the Shop of Tim Telescope, Optician, &c., by Moonlight 15—The Nabob's Pleasure Grounds—in which will be shew an exact representation of The Grand Clarence Vase 16—A Rural Farm, near London 17—The Local Cosmorama 18—The Gateway of the Public House 19—The Launch of the Thunderer at Woolwich 20—The Illuminated Grove, at the time of a Grand Festival, in which the celebrated Herr Cline will perform on the Tight Roap 21—The Temple of the Genius of the Harp.

Messrs. Grieves' Local Cosmorama,

Represents the progress of their Majesties and Suite, in the Royal Shallop, to the Opening of New London Bridge; comprising the Views of Waterloo Bridge, Somerset House, The Temple Garden, Blackfriars Bridge, and the New London Bridge, as it appeared on the First of August, 1831.

To couclude with, the Melo-drama of

The Miller and his Men.

Grindoff, Mr Farley, Count Friberg, Mr Baker, Lothair, Mr Duruset, Karl, Mr Meadows, Kelmar, Mr Evans, Krentz, Miss Harrington, Claudine, Mrs Vining, Ravina, Mrs Lovell, Laurette, Miss P. Horton.

Theatre Royal, Drury Lane.

This Evening, the Opera of

ROB ROY MACGREGOR.

Rob Roy, Mr MACREADY, Sir Frederick Vernon, Mr YOUNGE,
Rashleigh Osbaldistone, Mr H.WALLACK, Galbraith, Mr BEDFORD,
Francis Osbaldistone. Mr TEMPLETON,
Captain Thornton, Mr THOMPSON, Dougal, Mr J. RUSSELL.
Baillie Nicol Jarvie, Mr HARLEY, Owen, Mr PERRY,
Diana Vernon, Mrs WOOD, Helen Macgregor, Mrs FAUCIT.

To conclude with a New Grand Christmas Comic Pantomime, with New Music, Scenery, Machinery, &c. entitled

Harlequin & Little Thumb ;
Or, the Seven Leagued Boots !

The Overture and New Music, composed by Mr Hughes.
The Scenery by Mess. Marinari, Andrews, Adams, Franklin, Hilliard, and Stanfield ; assisted by Mess. Hollogan, Seward, &c.
The Dresses by Mr Palmer, Mrs Coombe, &c. The Machinery, by Mr Nall.
The Properties and Decorations by Mr Blamire.
The Tricks and Transformations, by Messrs. Seymour and Blamire.

Little Thumb, Miss M. A. MARSHALL,
Jeremiah Thumb, Master Chekeni, Finikin Thumb, Master Lewis,
William Thumb, Master Fenton, Finger-and-Thumb, Master Carr,
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Gaffer Thumb, Mr COOKE, Dame Thumb, Mrs EAST,
The Great Ogre himself, Mr Swallow-'em-up.
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ACT I—Scene 1—A forest, with view of the Ogre's Castle—Andrews 2—A room in Gaffer Thumb's cottage—Andrews 3—Splendid hall in the Ogre's castle—Marinari 4—Outside of Gaffer Thumb's cottage—Andrews 5—Another part of the forest, with Mount Ætna in distance—Andrews 6—Spacious dining-room in the Ogre's castle—Marinari 7—Water-mill near Canterbury—Andrews 8—An English sea-port—Adams 9—Millihers', Tobacconist's, and Doctor's Shop—the arrival of the Cholera Morbus!—Andrews 10—'My Lady's Bed Chamber'—Andrews 11—Woody landscape and gypsey tent—Andrews 12—Exhibition of the Gigantic Whale—Franklin 13—Exterior of the King's Theatre—Henry 14—Interior of the King's Theatre—Henry 15—Stanfield's Grand Diorama 16—Painter's House and Grocer's Shop—Andrews 17—Interior of Artist's Room—Marinari 18—Turnpike-gate and Highgate Tunnell—Andrews 19—Inside of Gaffer Thumb's cottage 20—The Feast of the Faries—Marinari.

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No. 3143. *Wednesday, Jan.* 11, 1832. *Price* 1*d.*

"The Play's the thing !"—Ask for *Thomas's Observer.*

Drury Lane Theatre.

THE Opera of *Rob Roy* having brought a very good house last Tuesday, was repeated yesterday evening, with the same cast, and again attracted a numerous audience; it was followed by the Pantomime.

The new Drama, at this house to-night, is by Mr Rodwell, the successful author and composer.

Covent Garden Theatre.

THE Manager of this house could not have selected an entertainment better calculated for a juvenile auditory, than that of last night, commencing with *Old and Young*, followed by the Pantomime, and *The Miller and his Men*. The acting of that gifted little creature, Miss Poole, as the *Mowbrays*, and as *Hop o' my Thumb*, appeared to enrapture the younger part of the assembly, nor did the elders seem less to enjoy the display of her extraordinary powers, though they were, perhaps, not so exuberant in their expressions of delight. For our own parts, much as we admire Miss Poole, our greatest pleasure was watching the artless expressions of delight of the sweet little beings who surrounded us, who will doubtless treasure up the remembrance of their entertainment, and talk of it till Christmas comes round again. The astonishing performance of Herr Cline on the elastic cord elicited thunders of applause; he, however, in turning a summerset lost his ballance, but fortunately saved himself from a dreadful fall by clinging to the rope with one leg.

We hear that, although all the proprietors of this establishment are now in perfect amity, Mr Kemble certainly retires from the management at the end of this season, when the house will be let to the highest bidder. Some people assert that it is already let to a gentleman of the name of Anstruther.

OLYMPIC.—Notwithstanding this Theatre is nightly crowded to see what may be considered the stock pieces, the fair lessee is about to produce three new pieces; one by Percy Farren, one by Poole, in which there is a part for Liston, intended to rival in popularity his *Paul Pry*, and another by Mr Lover, the composer of "Under the Rose," which Vestris's delightful manner of singing, added to its own melody, has made so popular. Mr Lover has adapted some beautiful Irish melodies to the songs of his new Burletta.

The greatest attention was paid to Mr Bishop during his late visit to Paris. Cherubini, Mayerbeer, Paer, Auber, &c. waited upon him immediately on his arrival, and when he went to the Italian Opera, Rossini, who is the director, went into the box where he was, and remained with him the whole of the evening, and paid him some flattering compliments.

Mrs W. West formerly of Drury Lane Theatre, made her first appearance at the Surrey Theatre on Monday night as *Armida*, in a successful new Tragic Drama called *The Vesper Bell; or, The Birth of Liberty*. Mr Osbaldistone offered Miss Smithson £25 per week, for four weeks, to perform the part of *Armida*, but that lady had previously to perform at the Cobourg, and City Theatres at a salary of £30, per week.

The Harmonicon says that Braham exceeds every other tenor singer of his own, or, as far as they know, any other time, in the skill with which he has assimilated his falsetto to his chest voice; so that although the difference of tone at the extremes of a passage is discernible, the exact point at which he passes from one to the other, is beyond detection by the nicest ear. He has gone through the whole compass of his voice, ascending and descending by semi tones, and the most able and attentive professors could not distinguish the exact point at which he substituted the falsetto for the natural voice.

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CINDERELLA.

Felix, Prince of Salerno, Mr WILSON,
Baron Pumpolino, Mr G. PENSON, Alidoro, Mr G. STANSBURY,
Pedro, Mr KEELEY, Dandini, Mr MORLEY,
Cinderella... .Miss INVERARITY, Clorinda.....Miss CAWSE,
Thisbe, Miss HORTON, Fairy Queen, Miss H. CAWSE.

After which, the new Grand Comic Pantomime, called

Hop o' my Thumb, & his Brothers; Or Harlequin & the Ogre.

The principal Incidente are founded on the well-known Nursery Tale.
The Music, Scenery, Machinery, &c are entirely new,
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Theatre Royal, Drury Lane.

This Evening, (first time) a new Musical Drama, called

MY OWN LOVER.

Don Vincent D'Almanza, Mr WALLACK,
Signor Fernando, Mr FARREN, Scipio, Mr HARLEY,
Don Henry, Mr WOOD, Carlo, Mr BRINDAL,
Roderiquez, Mr S. Jones,
Donna Julia, Miss PHILLIPS, Floretta, Miss PEARSON,
Laura, Mrs HUMBY, Rosa, Mrs ORGER.

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Harlequin & Little Thumb ;
Or, the Seven Leagued Boots!

The Overture and New Music, composed by Mr Hughes.
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The Great Ogre himself, Mr Swallow-'em-up.
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No. 3144. *Thursday, Jan.* 12, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer.*

Covent Garden Theatre.

THE Opera of *Cinderella* was performed here last night, and often as we have seen it, we enjoyed it with as great a zest as if it had borne the charm of novelty. The part of *Cinderella* is the one in which Miss Inverarity appears to the greatest advantage; she looks the gentle creature to be illused by her termagant sisters, and even the music appears more suited to her voice and style than that of any other we have yet heard her sing. G. Penson, Wilson, and the Misses Cawse, effectively supported their respective parts, and the Opera, altogether was well done.—The house was crowded.

Drury Lane Theatre.

A NEW Musical Drama, of a most agreeable description, in three acts, called *My Own Lover*, was performed for the first time last night, with unequivocal and complete success. We are indebted for this novelty to the pen of Mr Rodwell, who, in its composition, has exhibited dramatic skill, and power of a superior order; it is full of life, bustle, incident and intrigue, and abounds with very humorous and effective situations, which are brought about with considerable tact and knowledge of stage effect. We have not space to do justice to the plot, which turns upon the attempts of Julia, (Miss Phillips,) to win the affections of a rakish young nobleman, Don Vincent, (Mr Wallack,) in which attempt she eventually succeeds, with the assistance of Scipio, (Harley,) and Laura, (Mrs Humby.) The scene is laid in Salamanca, where Vincent is coquetting with Floretta, (Miss Pearson,) daughter to Fernando, (Farren,) who though she encourages him, is really attached to Don Henry, (Wood,) who in the end she marries. In the three acts of this Drama, Mr Rodwell has crowded incidents enough to make half a dozen modern Dramas, and some of the *coups de theatre* are as effective as any thing we ever witnessed; with a little additional dialogue, it might have made a humorous and lively five act Comedy. We have always thought Mr Rodwell a pleasing as well as a sound musician, his melodies are generally graceful, and his accompaniments appropriate and scientific, but in this Drama, he has surpassed himself; the finales, to the first and second acts, might do honour to any composer, and cannot fail greatly to enhance his reputation.

Some of the airs also were very sweet, and we only regret they were not intrusted to a better singer than Miss Pearson, who by no means

did justice either to her author or composer, she is without one atom of feeling, and besides is in such *mauvaise odeur* with the audience, that it is a pity she should be obtruded on the public: however, despite her unpopularity, two of her songs were encored. Why did not Mrs Wood play the part? Mr Wood had two or three good songs, the first of which was rapturously encored, and both the duets he sang with Miss Pearson would have met with the same compliment but that the lady executed her portion of the music so ill; Wood, more than once by expressive gestures shewed his dissatisfaction with her singing. The principal characters were exceedingly well acted by Miss Phillips, Mrs Orger, Harley, Wallack, and Farren, and the Drama altogether went off with great spirit, amidst shouts of laughter and applause.—We congratulate Mr Rodwell on its success, which will, we trust, incite him to renewed efforts, for he has now shewn us that he has true original genius both as author and composer.

Fashionable Lounges

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Printed & Published every Morning, by E. Thomas, Exeter Street, opposite Exeter Hall, Strand.—All letters to be post paid.

Theatre Royal, Covent Garden.

This Evening, the Comedy of The

SCHOOL FOR SCANDAL.

Sir Peter Teazle, Mr BARTLEY,
Sir Benjamin Backbite, Mr WRENCH, Joseph Surface, Mr WARDE,
Sir Oliver Surface, Mr F. MATTHEWS,
Charles Surface, Mr C. KEMBLE, Crabtree, Mr MEADOWS,
Careless, Mr DURUSET, Rowley, Mr EVANS,
Moses, Mr FARLEY, Trip, Mr HENRY, Snake, Mr BAKER,
Sir Harry, (with a Song,) Mr WILSON.
Lady Teazle, Miss FANNY KEMBLE Maria, Miss TAYLOR,
Lady Sneerwell, Mrs VINING, Mrs Candour, Mrs GIBBS.

After which, the new Grand Comic Pantomime, called

Hop o' my Thumb, & his Brothers;
Or Harlequin & the Ogre.

The principal Incidente are founded on the well-known Nursery Tale.
The Music, Scenery, Machinery, &c are entirely new,
The Overture and most of the Music composed by Mr G. Stansbury,
The Scenery Painted by Messrs Grieve's, Finley, Pugin, &c.
The Tricks, Decorations, Changes, and Tranformations by Mr W Bradwell,
The Whole Invented, by Mr FARLEY.

Llewellyn Bala, Mr HENRY, Hengo (his Squire) Mr F. SUTTON,
Little Jack, (or Hop o' my Thumb,) Miss POOLE,
His Brothers, Masters Foster, Moggridge, C. Moggridge, Kendall,
Clarke, C. Clarke. Madoc Mawr, (the Ogre) Mr W. Payne,
Drawbolt, the Porter of the Castle, Signor PAULO,
Priscilla Puddingsleeves, (the Cook) Mr BARNES,
The Seven Young Ogresses,—Misses Cadwell, Hurrel, Moggride, &c.
Genius of the Harp, Miss P. HORTON, Harlequin, Mr ELLER,
Colombine, Miss DAVIS,
Clown, Signor PAULO, Pantaloon, Mr BARNES,
Lacqueypatch, (Harlequin's Valet) Mr F. SUTTON,

New Scenery.

SCENE 1—Interior of Llys Bale—the Palace of Bala, on Llyn Tegid, or the Fair Lake—Cader Idris in the distance 2—The Ogre's Castle on Draig y Can, by Moonlight and Sunrise 3—The Brazen Bridge over Dreg y Nan 4—The Ogre's Grand Kitchen 5—Pont y Manach, or the Devil's Bridge 6—Llwyn of Nannan, or the Haunted Oak—the Vision of the Genius of the Harp 7—The Brazen Castle 8—The Ogre's Vaults of Riches 9—Hop o' my Thumb's Home—which is transformed into 10—Thumb Palace 11—Llyn Ogwen 12—Landscape and Inn—sign, the Prince of Wales 13—The Interior of the Pavillon at Charing Cross, and a Fac-simile of the grand Skeleton of the Whale 14—Outside of the Shop of Tim Telescope, Optician, &c., by Moonlight 15—The Nabob's Pleasure Grounds—in which will be shew an exact representation of The Grand Clarence Vase 16—A Rural Farm, near London 17—The Local Cosmorama 18—The Gateway of the Public House 19—The Launch of the Thunderer at Woolwich 20—The Illuminated Grove, at the time of a Grand Festival, in which the celebrated Herr Cline will perform on the Tight Roap 21—The Temple of the Genius of the Harp.

Messrs. Grieves' Local Cosmorama,

Represents the progress of their Majesties and Suite, in the Royal Shallop, to the Opening of New London Bridge; comprising the Views of Waterloo Bridge, Somerset House, The Temple Garden, Blackfriars Bridge, and the New London Bridge, as it appeared on the First of August, 1831.

Theatre Royal, Drury Lane.

This Evening, the Opera of

LOVE IN A VILLAGE.

Young Meadows, Mr Templeton, Justice Woodcock, Mr Farren, Hawthorn, Mr Wood, Hodge, Mr Harley, Eustace, Mr Yarnold, Rosetta, Mrs Wood, Lucinda, Miss Field, Deborah, Mrs C Jones.

In *Act I—A Statute Fair, with a Rustic Dance.*

To conclude with a New Grand Christmas Comic Pantomime, with New Music, Scenery, Machinery, &c. entitled

Harlequin & Little Thumb ;
Or, the Seven Leagued Boots!

The Overture and New Music, composed by Mr Hughes.
The Scenery by Mess. Marinari, Andrews, Adams, Franklin, Hilliard, and Stanfield ; assisted by Mess. Hollogan, Seward, &c.
The Dresses by Mr Palmer, Mrs Coombe, &c. The Machinery, by Mr Nall.
The Properties and Decorations by Mr Blamire.
The Tricks and Transformations, by Messrs. Seymour and Blamire.

Little Thumb, Miss M. A. MARSHALL,
Jeremiah Thumb, Master Chekeni, Finikin Thumb, Master Lewis,
William Thumb, Master Fenton, Finger-and-Thumb, Master Carr,
Thomas M'Kinlay Thumb, Master C. Fenton,
Lorenzo, (in love with Zelinda, afterwards Harlequin) Mr HOWELL,
Count Manfred, (afterwards Pantaloon) Mr BARTLETT,
Scamperini, (his Servant, afterwards Clown) Mr SOUTHBY,
Zelinda, (afterwards Columbine) Miss BASEKE,
Gaffer Thumb, Mr COOKE, Dame Thumb, Mrs EAST,
The Great Ogre himself, Mr Swallow-'em-up.
Finetta, and Gossamer, (Fairies, and Guardians of the Seven-Leagued Boots,) Miss M. Chaplin and Miss Rose.
Midshipman, (afterwards rival Harlequin,) Mr CHEKINI,

New Scenery.

ACT I—Scene 1—A forest, with view of the Ogre's Castle—Andrews 2—A room in Gaffer Thumb's cottage—Andrews 3—Splendid hall in the Ogre's castle—Marinari 4—Outside of Gaffer Thumb's cottage—Andrews 5—Another part of the forest, with Mount Ætna in distance—Andrews 6—Spacious dining-room in the Ogre's castle—Marinari 7—Water-mill near Canterbury —Andrews 8—An English sea-port—Adams 9—Millihers', Tobacconist's, and Doctor's Shop—the arrival of the Cholera Morbus!—Andrews 10—'My Lady's Bed Chamber'—Andrews 11—Woody landscape and gypsey tent—Andrews 12—Exhibition of the Gigantic Whale—Franklin 13—Exterior of the King's Theatre—Henry 14—Interior of the King's Theatre—Henry 15—Stanfield's Grand Diorama 16—Painter's House and Grocer's Shop—Andrews 17—Interior of Artist's Room—Marinari 18—Turnpike-gate and Highgate Tunnell—Andrews 19—Inside of Gaffer Thumb's cottage 20—The Feast of the Faries—Marinari.

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THE

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AND

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No. 3145. *Friday, Jan.* 13, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer.*

Drury Lane Theatre.

THE performances at this Theatre yesterday evening were *Love in a Village*, and the Pantomime. Mayerbeer's new Opera of *Robert le Diable* is announced, we perceive, under the title of *The Dæmon Duke; or, the Mystic Branch;* great exertions are making to produce it with appropriate splendour.

Covent Garden Theatre.

The School for Scandal was performed here last night, if not as well as we have seen, still so well as to afford us great amusement.—Charles Kemble is the best *Charles Surface* we ever recollect, combining as he does the advantages of a fine face and figure, (neither of which are as yet injured by time or sickness,) gentlemanly deportment, easy manners, and a due share of sensibility; and he last night played the character in his best manner. His daughter Fanny in her personation of *Lady Teazle* exhibits too much art, and quite labours to appear cheerful; there is no *gaiete de cœur* in her performance, and she is altogether too epigrammatic.

It has always struck us, that the character of *Lady Teazle* is vastly misconceived; as drawn by Sheridan, she is neither a coquette, a *belle esprit*, or a woman of high fashion, but a thoughtless young creature full of spirits, who is just emancipated from a dull country life, by a marriage with an old man, and therefore eager in the pursuit of pleasure. Mrs Jordan was the only woman who ever *acted* the part to our liking, though we have seen many who *looked* it better. Miss Farren the original representative of the character, made quite a fine lady of it, and, as it was a most captivating performance, most of her successors have endeavoured to tread in her steps. We have however heard that Sheridan declared that Miss Farren had totally misconceived his heroine.

Bartley, and F. Matthews, were *Sir Peter Teazle*, and *Sir Oliver, Surface*, but we should have liked to have made them change parts, as we have a notion that Frank Matthews would be admirable in *Sir Peter*. Miss Taylor looked charmingly as *Maria*, and Mrs Gibbs dealt out her scandal *con amore* as *Mrs Candour*. The other parts were well filled. We were pleased to see Mr Henry did not belie our prophecy as *Trip;* he hit off the flippant manner of the pampered menial with great tact. The Comedy was followed by the Pantomime. There was a full house.

The long announced Tragedy of *Catherine of Cleves* will be produced next Wednesday at Covent Garden.

A short time ago, when T. P. Cooke was undergoing the ceremony of condemnation, in *Black Eyed Susan*, at Plymouth, some half dozen tars clambered from the gallery over boxes, pit, and orchestre, upon the stage, beat off the actor, admiral, and his train, with three huzzas, and would have carried away Mr Cooke in triumph, if he had not solicited their indulgence, on the ground of his having a previous engagement to dance a hornpipe between the pieces.

In a piece which was produced at the Haymarket Theatre last season, Coveney played a *fat* bailiff. After playing it twice, he appeared without his false stomach; 'Why what is the meaning of this change friend Coveney?' inquired a green-room lounger. 'Why, Sir, the fact is, the first and second nights I dressed to represent Mr ——, but the bellies of this Theatre are so full of fleas, that hang me if I ever wear one again.'

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Theatre Royal, Covent Garden.

This Evening, the Opera of

ROB ROY MACGREGOR.

Sir Frederick Vernon, Mr EGERTON, Owen, Mr F. MATTHEWS,
Rashleigh Osbaldistone, Mr ABBOTT, Rob Roy, Mr WARDE,
Francis Osbaldistone, Mr WILSON, Capt. Thornton, Mr DIDDEAR,
Major Galbraith, Mr G. STANSBURY,
Dougal, Mr EVANS, Baillie Nicol Jarvie, Mr BARTLEY,
Diana Vernon, Miss INVERARITY,
Helen Macgregor, Mrs LOVELL, Martha, Miss STOHWASSER,
Mattie, Mrs DALY, Jane, Miss HORTON.

After which, the new Grand Comic Pantomime, called

Hop o' my Thumb, & his Brothers;
Or Harlequin & the Ogre.

The principal Incidente are founded on the well-known Nursery Tale.
The Music, Scenery, Machinery, &c are entirely new,
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The Whole Invented, by Mr FARLEY.

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This Evening, a Drama, in 2 acts, called

THE BRIGAND.

Alessandro Massaroni, (*The Brigand Chief*) Mr WALLACK,
Maria Grazie, [the Brigand's Wife] Miss FAUCIT
With the Drama called

THE BRIDE OF LUDGATE.

Charles the Second, Mr Wallack. Melissa, Miss Phillips,

To conclude with a New Grand Christmas Comic Pantomime, with New Music, Scenery, Machinery, &c. entitled

Harlequin & Little Thumb ;
Or, the Seven Leagued Boots !

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William Thumb, Master Fenton, Finger-and-Thumb, Master Carr,
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THE

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AND

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No. 3146. *Saturday, Jan.* 14, 1832. *Price* 1*d.*

"The Play's the thing !"—Ask for *Thomas's Observer.*

Drury Lane Theatre.

WE are surprised the stage-manager of this Theatre has not arranged the performances for one night so as to have the Pantomime played early in the evening; last night for instance, it might have been very well done after *The Brigand*, and *The Bride of Ludgate* given as the finale. Such an arrangement would we are convinced be of advantage to the Theatre, as many parents would then bring their children, who now fear the late hour at which the Pantomime is concluded.

Covent Garden Theatre.

THERE was another very good house here last night to see *Rob Roy*, and the Pantomime. *Rob Roy* has we think superseded *Guy Mannering* in public favor, and is now become the most attractive of all the Dramas which have been taken from the novels of the great enchanter of the north. Its author, Mr Pocock, can, however, claim very little merit; he found the characters and the incidents ready drawn to his hand, and had only to put the language of the novel into the form of dialogue, not but that we are willing to allow he has executed his task with ability. We regret to say that we have heard distressing reports about Miss Shirreff's voice; they are, that her hoarseness is not the effect of cold, but is caused by over exertion, and that fears are entertained that it may be a long time before it will be prudent for her again to exert her voice, lest a recurrence of the accident, which she met with the last night she sang, take place.

The arrangements necessary for the ensuing campaign at the Italian Opera House are at length definitively settled, and the performances will commence on Saturday the 28th. instant. Mr Mason, who is returned to town, has put forth a programme of his engagements, &c. in which he says, he never intended to substitute the works of the *antient* German and Italian schools for the productions of the *modern* masters, but that his intention is "to afford the greatest variety, consistent with a certain degree of excellence, in every style and school." Amongst other promised novelties, we are to have *Robert le Diable*, with the original performers from L'Alcademie Royale, under the direction of Mayerbeer himself; *La Dame Blanche* superintended by its composer Boildieu, and *The Sargino* of Paer, also under the direction of its celebrated composer. A series of German Operas will be given in May and June, alternately with the Italian. The house

has been entirely repainted and embellished, and a very handsome new lustre has replaced the old one.

Burial Place of Romeo and Juliet.—The cemetery in which the ashes of these renowned lovers jointly repose (at Verona) was long since destroyed by the falling of a thunderbolt into an adjoining magazine of combustibles, and the stone coffin in which Juliet was placed by the Friar, after she had swallowed the sleeping draught, is the only relic now to be seen. It is marked by a sinking for the head, two holes for the admission of air, and a place for the reception of a lighted taper, which is still the custom to fix beside a corpse. Till within the last few years it was placed within the site of the cemetery which had contained the antient tomb, but inconsequence of the many depredations committed by those who in the night time scaled the walls for the purpose of carrying away a chip of the lovestone, it was removed to a yard close by, a safe, but not a worthy place.—*Library of the Fine Arts.*

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Theatre Royal, Covent Garden.

This Evening, the Opera of

FRA-DIAVOLO.

The Whole of the MUSIC composed by AUBER.

Arranged and adapted to the English Stage by Mr. R. Lacy.

Fra-Diavolo, Mr BRAHAM, Lord Allcash, Mr G PENSON,
Lorenzo, Mr WILSON, Matteo, Mr MORLEY,
Beppo, MrStansbury, Giacomo, Mr Reynoldson, Francesco, MrSutton,
First Carbinier, Mr Hodges, Second do, Mr Henry
Lady Allcash, Miss CAWSE, Zerlina, Miss EMMA ROMER.

After which, the new Grand Comic Pantomime, called

Hop o' my Thumb, & his Brothers;

Or Harlequin & the Ogre.

The principal Incidente are founded on the well-known Nursery Tale.
The Music, Scenery, Machinery, &c are entirely new,
The Overture and most of the Music composed by Mr G. Stansbury,
The Scenery Painted by Messrs Grieve's, Finley, Pugin, &c.
The Tricks, Decorations, Changes, and Tranformations by Mr W Bradwell
The Whole Invented, by Mr FARLEY.

Llewellyn Bala, Mr HENRY, Hengo, (his Squire) Mr F. SUTTON
Little Jack, (or Hop o' my Thumb,) Miss POOLE,
His Brothers, Masters Foster, Moggridge, C. Moggridge, Kendall, Clarke, C. Clarke. Madoc Mawr, (the Ogre) Mr W. Payne,
Drawbolt, the Porter of the Castle, Signor PAULO,
Priscilla Puddingsleeves, (the Cook) Mr BARNES,
The Seven Young Ogresses,—Misses Cadwell, Hurrel, Moggride, &c.
Genius of the Harp, Miss P. HORTON, Harlequin, Mr ELLER,
Colombine, Miss DAVIS,
Clown, Signor PAULO, Pantaloon, Mr BARNES,
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New Scenery.

SCENE 1—Interior of Llys Bale—the Palace of Bala, on Llyn Tegid, or the Fair Lake—Cader Idris in the distance 2—The Ogre's Castle on Draig y Can, by Moonlight and Sunrise 3—The Brazen Bridge over Dreg y Nan 4—The Ogre's Grand Kitchen 5—Pont y Manach, or the Devil's Bridge 6—Llwyn of Nannan, or the Haunted Oak—the Vision of the Genius of the Harp 7—The Brazen Castle 8—The Ogre's Vaults of Riches 9—Hop o' my Thumb's Home—which is transformed into 10—Thumb Palace 11—Llyn Ogwen 12—Landscape and Inn—sign, the Prince of Wales 13—The Interior of the Pavillon at Charing Cross, and a Fac-simile of the grand Skeleton of the Whale 14—Outside of the Shop of Tim Telescope, Optician, &c., by Moonlight 15—The Nabob's Pleasure Grounds—in which will be shew an exact representation of The Grand Clarence Vase 16—A Rural Farm, near London 17—The Local Cosmorama 18—The Gateway of the Public House 19—The Launch of the Thunderer at Woolwich 20—The Illuminated Grove, at the time of a Grand Festival, in which the celebrated Herr Cline will perform on the Tight Roap 21—The Temple of the Genius of the Harp.

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Theatre Royal, Drury Lane.

This Evening, (2nd time) a new Musical Drama, called

MY OWN LOVER.

Don Vincent D'Almanza, Mr WALLACK,
Signor Fernando, Mr FARREN, Scipio, Mr HARLEY,
Don Henry, Mr WOOD, Carlo, Mr BRINDAL,
Roderiquez, Mr S. Jones,
Donna Julia, Miss PHILLIPS, Floretta, Miss PEARSON,
Laura, Mrs HUMBY, Rosa, Mrs ORGER.

To conclude with a New Grand Christmas Comic Pantomime, with New Music, Scenery, Machinery, &c. entitled

Harlequin & Little Thumb ;
Or, the Seven Leagued Boots!

The Overture and New Music, composed by Mr Hughes.
The Scenery by Mess. Marinari, Andrews, Adams, Franklin, Hilliard, and Stanfield ; assisted by Mess. Hollogan, Seward, &c.
The Dresses by Mr Palmer, Mrs Coombe, &c. The Machinery, by Mr Nall.
The Properties and Decorations by Mr Blamire.
The Tricks and Transformations, by Messrs. Seymour and Blamire.

Little Thumb, Miss M. A. MARSHALL,
Jeremiah Thumb, Master Chekeni, Finikin Thumb, Master Lewis.
William Thumb, Master Fenton, Finger-and-Thumb, Master Carr,
Thomas M'Kinlay Thumb, Master C. Fenton,
Lorenzo, (in love with Zelinda, afterwards Harlequin) Mr HOWELL,
Count Manfred, (afterwards Pantaloon) Mr BARTLETT,
Scamperini, (his Servant, afterwards Clown) Mr SOUTHBY
Zelinda, (afterwards Columbine) Miss BASEKE,
Gaffer Thumb, Mr COOKE, Dame Thumb, Mrs EAST,
The Great Ogre himself, Mr Swallow-'em-up.
Finetta, and Gossamer, (Fairies, and Guardians of the Seven-Leagued Boots,) Miss M. Chaplin and Miss Rose.
Midshipman, (afterwards rival Harlequin,) Mr CHEKINI,

New Scenery.

ACT I—Scene 1—A forest, with view of the Ogre's Castle—Andrews 2—A room in Gaffer Thumb's cottage—Andrews 3—Splendid hall in the Ogre's castle—Marinari 4—Outside of Gaffer Thumb's cottage—Andrews 5—Another part of the forest, with Mount Ætna in distance—Andrews 6—Spacious dining-room in the Ogre's castle—Marinari 7—Water-mill near Canterbury—Andrews 8—An English sea-port—Adams 9—Millihers', Tobacconist's, and Doctor's Shop—the arrival of the Cholera Morbus!—Andrews 10—'My Lady's Bed Chamber'—Andrews 11—Woody landscape and gypsey tent—Andrews 12—Exhibition of the Gigantic Whale—Franklin 13—Exterior of the King's Theatre—Henry 14—Interior of the King's Theatre—Henry 15—Stanfield's Grand Diorama 16—Painter's House and Grocer's Shop—Andrews 17—Interior of Artist's Room—Marinari 18—Turnpike-gate and Highgate Tunnell—Andrews 19—Inside of Gaffer Thumb's cottage 20—The Feast of the Faries—Marinari.

Stanfield's New and Splendid Diorama,

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THE

Theatrical Observer;

AND

Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice.."—OTHELLO.

No. 3147. *Monday, Jan.* 16, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer*.

Covent Garden Theatre.

EVER since the production of the Pantomime, business, at this Theatre, has been looking up; on Saturday evening there was a very good house to see *Fra Diavolo*, and the Pantomime, and on Thursday night the receipts at first price exceeded £300. Don Trueba's new Comedy entitled, *The Man of Pleasure*, in which C. Kemble will sustain the character of the hero, will shortly be produced; the most flattering hopes are entertained of its success.

Drury Lane Theatre.

RODWELL'S amusing Drama, entitled *My Own Lover* was performed for the second time, on Saturday night, with the same éclat as that which attended its representation on the previous Wednesday, and we have no hesitation in saying that had Mrs Wood played the part of *Floretta*, it would have proved one of the most attractive pieces which has been produced for a long time. It is an ungrateful task to speak disparagingly of a lady, but Miss Pearson appears to have such a fund of self conceit, and forces herself, or is forced into parts so much above her, that we should not be doing our duty did we not notice her inefficiency. The ballads she has to sing in this Drama are singularly sweet and pleasing, and would have been highly popular had Mrs Wood sung them. Wood, though as usual full of his die-away airs, sang sweetly, and was encored in one of his songs. The rest of the *dramatis personæ* exerted themselves in the most effective manner, and reaped fresh laurels for themselves, and their clever author and composer, (Mr Rodwell uniting the two characters in his own person.) At the end of the Drama, 'God Save the King' was called for and sung. There was considerable hissing at the introduction of Paganini's representative in the Pantomime, for our own parts we would rather hear the *veritable* scraper hissed..—The house was well attended.

IN the second volume of the Garrick Correspondence, which is just published, we find the following account of Roscius's leave taking in a letter from him to Madame Necker. "I flatter myself that you will not be displeased to know, that I departed my theatrical life on Monday the 10th of June; it was, indeed, a sight very well worth seeing! Though I performed my part with as much, if not more spirit than I ever did, yet when I came to take the last farewell, I not only lost almost the use of my voice, but of my limbs too; it was, indeed, as I said, *a most awful moment.* You would not have thought an English audience void of feeling, if you had then seen and heard them. After

I had left the stage, and was dead to them, they would not suffer the *petite piece* to go on; nor would the actors perform they were so affected; in short the public was very very generous, and I am most grateful."

A new Theatre is now erecting at Madrid, under the personal superintendence of Ferdinand. To meet its expences a new import tax upon certain articles has been imposed. It is said that the Royal Patron has offered to *embroider* a few petticoats for the wardrobe.

On dit, that the completion of a certain *new* Theatre has been retarded from the inability of the proprietor to find either funds or credit for the necessary alterations in the building; and that an actress of ballad singing notoriety, has been negociating for the lease, &c. in order to set up an opposition to Madame Vestris; a scheme which would end in the discomfiture of the ambitious fair one.

Fashionable Lounges

To the Editor of The Theatrical Observer.

Dear Mr. Editor—I address you from the highly respectable house known as the *Mitre Tavern*, in Mitre Court, Fleet Street, and kept by that Prince of good fellows, William Smith—here I find delicious old wines, exquisite punch, and every thing else that can make a jolly fellow, like you or me, happy—prices very moderate—quite a resort for performers, and an Harmonic Meeting every Saturday evening—do pop in—just wish to say a word—beg pardon, hope I don't intrude—but will you excuse me—I have to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town.

Monday call at the Queen's Bazaar 78, Oxford Street—splendidly fitted-up and magnificently arranged—visit the *British Diorama*, the 4 Views, by Stanfield, highly interesting—Lounge in the *Physiorama*, 14 Views from all parts of the world truly unique and beautiful—Step into the Room where Burns's *Jolly Beggars* are exhibited, composed of 8 Figures, the size of life, by the self-taught Scottish Artist, which for delicate conception, gracefulness of attitude, proportion of parts, & exquisite finish of workmanship have never been equalled.

Afterwards, I inspect the wonder of wonders, *The Gigantic Whale*, the length of which is 95 feet, at the handsome Pavilion, Charing-Cross,—hundreds of the curious, visit this Queen of the Seas, which excites the admiration, and astonishment of the public.

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ROMEO AND JULIET.

Romeo, Mr J. MASON, Mercutio, Mr C. KEMBLE,
Prince Escalus, Mr HENRY, Paris, Mr DURUSET,
Montague, Mr TURNOUR, Capulet, Mr EGERTON,
Apothecary, Mr MEADOWS, Peter, Mr KEELEY,
Friar Lawrence, Mr WARDE, Friar John, Mr MEARS,
Tybalt, Mr DIDDEAR, Abram, Mr Brady, Samson, Mr Cooper.
Juliet, Miss FANNY KEMBLE,
Lady Capulet, Mrs LOVELL, Nurse, Mrs GIBBS.

After which, the new Grand Comic Pantomime, called

Hop o' my Thumb, & his Brothers;
Or Harlequin & the Ogre.

The principal Incidents are founded on the well-known Nursery Tale.
The Music, Scenery, Machinery, &c are entirely new,
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Theatre Royal, Drury Lane.

This Evening, the Tragedy of

MACBETH.

Macbeth, Mr MACREADY, Macduff, Mr WALLACK,
Duncan, King of Scotland, Mr YOUNGE, Malcolm, Mr BRINDAL,
Banquo, Mr COOPER, Rosse, Mr H. WALLACK,
Donalbain, Master Baker, Lenox, Mr Cathie, Fleance, Miss Chaplin,
Seward, Mr THOMPSON, Hecate, Mr PHILLIPS,
First Witch, Mr Farren, Second Witch, Mr J. Russell,
Third Witch, Mr Harley.
Lady Macbeth, Miss PHILLIPS, Gentlewoman, Miss CRERRY.

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Or, the Seven Leagued Boots!

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William Thumb, Master Fenton, Finger-and-Thumb, Master Carr,
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Lorenzo, (in love with Zelinda, afterwards Harlequin) Mr HOWELL,
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"The Play's the thing !"—Ask for *Thomas's Observer.*

Covent Garden Theatre.

THE Tragedy of *Romeo and Juliet* (with the same cast as on the previous Monday,) was performed at this house last night, with the Pantomime. It is reported that Laporte, and not Mr Anstruther, is likely to be the lessee of this Theatre next season; he has been engaged for two or three days at the treasury, investigating the receipts and disbursements, and the particulars of its engagements previous to his final answer to the terms proposed. Laporte, from his long residence in this country, and from his perfect knowledge of our language, may be almost considered an Englishman, and his active and enterprising spirit, joined to his experience in theatrical affairs, render him a proper person to speculate in such a concern.

Drury Lane Theatre.

THE Tragedy of *Macbeth* was repeated here last night, with the Pantomime. Dr. Johnson, in speaking of *Macbeth*, says, "the arguments by which *Lady Macbeth* persuades her husband to the murder of *Duncan*, afford a striking proof of Shakspeare's knowledge of human nature. She urges the excellence and dignity of courage, a glittering idea, which has dazzled mankind from age to age, and animated sometimes the housebreaker, and sometimes the conqueror, but this sophism *Macbeth* has for ever destroyed in a line and a half, of which it may almost be said that they ought to bestow immortality on the author, though all his other productions had been lost;—

"I dare do all that may become a man,
Who dares do more is none."

A new Comedy called *The Rent Day* was read in the green-room of this Theatre on Saturday. A new Tragic Play, for Macready, is also talked of. The Oratorios commence at this house on Monday the 30th instant.

OLYMPIC.

THE spirited lessee of this Theatre, added another to her list of amusing Burlettas last night, by the production of a one act piece called *He is not a-miss*, and if we were to content ourselves with saying as Liston proposed at the termination, It is not a-miss, we should not be doing it justice, for we have seldom been more amused with a bagatelle of the kind, than we were with that. The fun of the thing arises from a young officer of dragoons being mistaken for a girl, from the circumstance of his having five years previously, in a boyish fro-

lic, dressed himself as a girl, and attended a school ball, were he loves, and is beloved by one of the pupils. During the lapse of five years the *ci devant* dancing-master of the school, who fancies all the women are in love with him, marries the house-keeper, and becomes the landlord of an inn at Rochester, where the officer and his youthful flame (now a widow) meet, and, after some amusing equivoque, are made happy. Liston, J.Vining, and Mrs Glover, had characters exactly suited to them, and acted to admiration, and the piece was received throughout with shouts of laughter and applause, by a house crowded to the ceiling. The Duke of Devonshire, and a host of fashionables were in the private boxes.

Col. Brereton, whose untimely death, at Bristol, has caused so much sorrow, was the son of Mrs J. Kemble, by her first husband Mr Brereton, the Comedian.

Fashionable Lounges

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JUVENILE NIGHT,

This Evening, the Musical Drama of

OLD AND YOUNG.

Matilda Mowbray, Miss Poole, Master Hector Mowbray, Miss Poole, Gobbleton Mowbray, Miss Poole, Foppington Mowbray, Miss Poole.

After which, the new Grand Comic Pantomime, called

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Or Harlequin & the Ogre.

The principal Incidente are founded on the well-known Nursery Tale.
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Genius of the Harp, Miss P. HORTON, Harlequin, Mr ELLER,
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Clown, Signor PAULO, Pantaloon, Mr BARNES,
Lacqueypatch, (Harlequin's Valet) Mr F. SUTTON,

New Scenery.

SCENE 1—Interior of Llys Bale—the Palace of Bala, on Llyn Tegid, or the Fair Lake—Cader Idris in the distance 2—The Ogre's Castle on Draig y Can, by Moonlight and Sunrise 3—The Brazen Bridge over Dreg y Nan 4—The Ogre's Grand Kitchen 5—Pont y Manach, or the Devil's Bridge 6—Llwyn of Nannan, or the Haunted Oak—the Vision of the Genius of the Harp 7—The Brazen Castle 8—The Ogre's Vaults of Riches 9—Hop o' my Thumb's Home—which is transformed into 10—Thumb Palace 11—Llyn Ogwen 12—Landscape and Inn—sign, the Prince of Wales 13—The Interior of the Pavillon at Charing Cross, and a Fac-simile of the grand Skeleton of the Whale 14—Outside of the Shop of Tim Telescope, Optician, &c, by Moonlight 15—The Nabob's Pleasure Grounds—in which will be shew an exact representation of The Grand Clarence Vase 16—A Rural Farm, near London 17—The Local Cosmorama 18—The Gateway of the Public House 19—The Launch of the Thunderer at Woolwich 20—The Illuminated Grove, at the time of a Grand Festival, in which the celebrated Herr Cline will perform on the Tight Roap 21—The Temple of the Genius of the Harp.

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Represents the progress of their Majesties and Suite, in the Royal Shallop, to the Opening of New London Bridge; comprising the Views of Waterloo Bridge, Somerset House. The Temple Garden, Blackfriars Bridge, and the New London Bridge, as it appeared on the First of August, 1831.

To couclude with, the Melo-drama of

The Miller and his Men.

Grindoff, Mr Farley, Count Friberg (Mr Baker, Lothair, Mr Duruset, Karl, Mr Meadows, Kelmar, Mr Evans, Krentz, Miss Harrington, Claudine, Mrs Vining, Ravina, Mrs Lovell, Laurette, Miss P. Horton.

Theatre Royal, Drury Lane.

This Evening, the Opera of

ROB ROY MACGREGOR.

Rob Roy, Mr MACREADY, Sir Frederick Vernon, Mr YOUNGE,
Rashleigh Osbaldistone, Mr H. WALLACK, Galbraith, Mr BEDFORD,
Francis Osbaldistone. Mr TEMPLETON,
Captain Thornton, Mr THOMPSON, Dougal, Mr J. RUSSELL.
Baillie Nicol Jarvie, Mr HARLEY, Owen, Mr PERRY,
Diana Vernon, Mrs WOOD, Helen Macgregor, Mrs FAUCIT.

To conclude with a New Grand Christmas Comic Pantomime, with New Music, Scenery, Machinery, &c. entitled

Harlequin & Little Thumb ;
Or, the Seven Leagued Boots!

The Overture and New Music, composed by Mr Hughes.
The Scenery by Mess. Marinari, Andrews, Adams, Franklin, Hilliard, and Stanfield; assisted by Mess. Hollogan, Seward, &c.
The Dresses by Mr Palmer, Mrs Coombe, &c. The Machinery, by Mr Nall.
The Properties and Decorations by Mr Blamire.
The Tricks and Transformations, by Messrs. Seymour and Blamire.

Little Thumb, Miss M. A. MARSHALL,
Jeremiah Thumb, Master Chekeni, Finikin Thumb, Master Lewis,
William Thumb, Master Fenton, Finger-and-Thumb, Master Carr,
Thomas M'Kinlay Thumb, Master C. Fenton,
Lorenzo, (in love with Zelinda, afterwards Harlequin) Mr HOWELL,
Count Manfred, (afterwards Pantaloon) Mr BARTLETT,
Scamperini, (his Servant, afterwards Clown) Mr SOUTHBY
Zelinda, (afterwards Columbine) Miss BASEKE,
Gaffer Thumb, Mr COOKE, Dame Thumb, Mrs EAST,
The Great Ogre himself, Mr Swallow-'em-up.
Finetta, and Gossamer, (Fairies, and Guardians of the Seven-Leagued Boots,) Miss M. Chaplin and Miss Rose.
Midshipman, (afterwards rival Harlequin,) Mr CHEKINI,

New Scenery.

ACT I—Scene 1—A forest, with view of the Ogre's Castle—Andrews 2—A room in Gaffer Thumb's cottage—Andrews 3—Splendid hall in the Ogre's castle—Marinari 4—Outside of Gaffer Thumb's cottage—Andrews 5—Another part of the forest, with Mount Ætna in distance—Andrews 6—Spacious dining-room in the Ogre's castle—Marinari 7—Water-mill near Canterbury—Andrews 8—An English sea-port—Adams 9—Millihers', Tobacconist's, and Doctor's Shop—the arrival of the Cholera Morbus!—Andrews 10—'My Lady's Bed Chamber'—Andrews 11—Woody landscape and gypsey tent—Andrews 12—Exhibition of the Gigantic Whale—Franklin 13—Exterior of the King's Theatre—Henry 14—Interior of the King's Theatre—Henry 15—Stanfield's Grand Diorama 16—Painter's House and Grocer's Shop—Andrews 17—Interior of Artist's Room—Marinari 18—Turnpike-gate and Highgate Tunnell—Andrews 19—Inside of Gaffer Thumb's cottage 20—The Feast of the Faries—Marinari.

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Displaying Venice and its adjacent Islands,

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THE

Theatrical Observer;

AND

Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice.."—OTHELLO.

No. 3149. *Wednesday, Jan.* 18, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer*

Covent Garden Theatre.

THERE was another juvenile night here yesterday evening, when the same entertainments were provided for the young visitors as that which afforded so much gratification on the former occasion, and to judge from the peals of laughter and applause, with the same result.—The house was very well attended.

Drury Lane Theatre.

THE Drama of *Rob Roy* was again performed here last night, with the Pantomime, and again attracted a numerous audience. We would recommend a certain lady, who was unquestionably the most *prominent* personage in the Drama, though not the *greatest* actress, to change the word Miss, which now precedes her name, into Mistress; if she cannot get any one to make her an *honest woman,* she may assume a *nom de theatre,* for in her present *situation* propriety demands that she be called Mistress. As this is not her first *misfortune,* nor, if the scandalous world is to be believed, likely to be her last, a matronly appellation is the more necessary for her.—"Assume a virtue if you have it not." There will be a Juvenile Night at this house on Friday.

The Olympic Theatre was so crowded, last night, at first price, that there was no standing-room for the half-price.

A new piece just come out at the Cirque Olympique, in Paris, draws crowded houses.—It is called 'La Vie d'un Cheval.' The idea is evidently taken from our 'High Mettled Racer,' but the horse of the Cirque never changes his master, who is first an officer, then a rich banker, and finally a coachman of one of those miserable *voitures* called *coucous.* Here the career of the poor horse terminates, or rather he sinks under the drudgery, and is delivered in the agonies of death to the knacker. The piece, though extravagant, has some interesting scenes.

George Stevens, in a letter of thanks to Garrick for the use of his box for himself and Tom and Joe Warton, after complimenting Garrick on his fine performance of *Lusignan,* at which Stevens says "he was never so much affected before," goes on to observe "but what shall I say of your other performers? are there words to be found that can convey any adequate idea of their incomparable badness?—had I been a cannibal, I think, I could scarce have ventured to sup upon them, so sure should I have been sick with gorging such *cats'* meat and dogs' meat. Have you no better stuff behind the scenes?

or can you be so mistaken as to suppose you need these wretched foils to show you off to such advantage? Whether Miss Sherry, Miss Young, Mr Brereton, Mr Reddish, or Mr Aicken, was the most contemptible, I really think no unprejudiced spectator could honestly determine." All these performers were subsequently leading actors in the metropolitan Theatres.—*Garrick Correspondence.*

Great fears are entertained for the safety of the veteran comedian Blanchard, as no tidings have reached his friends here of his arrival in the United States, though it is five months since he sailed.

The ditty sung by the first grave-digger in *Hamlet*, beginning "In youth when I did love, did love," was written by Lord Vaux, an ancestor of Lord Brougham. It will be found entire in Percy's Reliques.—*Mirror.*

Fashionable Lounges

To the Editor of The Theatrical Observer.

Dear Mr Editor—I address you from the highly respectable house known as the *Mitre Tavern*, in Mitre Court, Fleet Street, and kept by that Prince of good fellows, William Smith—here I find delicious old wines, exquisite punch, and every thing else that can make a jolly fellow, like you or me, happy—prices very moderate—quite a resort for performers, and an Harmonic Meeting every Saturday evening—do pop in—just wish to say a word—beg pardon, hope I don't intrude—but will you excuse me—I have to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town.

Monday call at the Queen's Bazaar 78, Oxford Street—splendidly fitted-up and magnificently arranged—visit the *British Diorama*, the 4 Views, by Stanfield, highly interesting—Lounge in the *Physiorama*, 14 Views from all parts of the world truly unique and beautiful—Step into the Room where Burns's *Jolly Beggars* are exhibited, composed of 8 Figures, the size of life, by the self-taught Scottish Artist, which for delicate conception, gracefulness of attitude, proportion of parts, & exquisite finish of workmanship have never been equalled.

Afterwards, I inspect the wonder of wonders, *The Gigantic Whale*, the length of which is 95 feet, at the handsome Pavilion, Charing-Cross,—hundreds of the curious, visit this Queen of the Seas, which excites the admiration, and astonishment of the public.

Tuesday, call at the Egyptian Hall Bazaar, Piccadilly, to hear the *Double Sighted Highland Youth*—found he had just returned from Brighton, (by the bye, he quite delighted their Majesties, Prince George, and a numerous party, at the Pavilion,) will exhibit daily at 11, 1, 3, and 5 o'clock—must not fail to drop in—wouldn't miss seeing such a wonder for the world.

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On Friday, I pop in to examine *Miss Linwood's* curious Needle-Work, in Leicester Square—just added other beautiful specimens of her art.

Saturday evening call in at Brett's, 109, Drury Lane, for my weekly allowance of *Cream of the Valley*, and Patent Brandy, as recommended by my Physician. Can't bear to give trouble, so just pop a couple of bottles in my pockets, and order a gallon of each to be sent to Mrs.——, who, though a most exemplary member of the Temperance Society, has no objection to a drop of good stuff, taken *medicinally*.

Last night I had a puzzler;—just as I was putting on my night-cap, "Paul,' said Mrs. Pry, "what is more brilliant than Peak's wit, or blacker than Miss Love's eyes? I made a hit—*Warren's Jet Blacking!*—Isn't that a good one?—but I intrude, beg pardon, your's, &c. PAUL PRY.

Printed & Published every Morning, by E. Thomas, Exeter Street, opposite Exeter Hall, Strand.—All letters to be post paid.

Theatre Royal, Covent Garden.

This Evening, (first time,) a new Tragedy, called

Catherine of Cleves.

Henry the Third, (King of France,) Mr J. MASON,
Henry of Lorraine, Mr WARDE, Paul Caussade, Mr C. KEMBLE,
Lavalette, Mr HENRY, La Chapelle, Mr IRWIN,
Anne D'Arquez, Mr ABBOTT, Ruggieri, Mr G. BENNETT,
Saint Paul, Mr PAYNE, Du Halde, Mr MEARS,
Arthur ..... Miss TAYLOR, Marcel ..... Mr F. MATTHEWS
Catherine of Cleves, Miss FANNY KEMBLE,
Catherine de Medicis, Mrs LOVELL.

With the Interlude of

A Day after the Wedding.

Colonel Freelove, Mr ABBOTT, Lord Henry, Mr DURUSET,
Lady Elizabeth Freelove, Miss E. TREE.

After which, the new Grand Comic Pantomime, called

Hop o' my Thumb, & his Brothers;
Or Harlequin & the Ogre.

Llewellyn Bala, Mr HENRY, Hengo, (his Squire) Mr F. SUTTON,
Little Jack, (or Hop o' my Thumb,) Miss POOLE,
His Brothers, Masters Foster, Moggridge, C. Moggridge, Kendall,
Clarke, C. Clarke. Madoc Mawr, (the Ogre) Mr W. Payne,
Drawbolt, the Porter of the Castle, Signor PAULO,
Priscilla Puddingsleeves, (the Cook) Mr BARNES,
Genius of the Harp, Miss P. HORTON, Harlequin, Mr ELLER,
Colombine, Miss DAVIS,
Clown, Signor PAULO, Pantaloon, Mr BARNES,
Lacqueypatch, (Harlequin's Valet) Mr F. SUTTON,

New Scenery.

SCENE 1—Interior of Llys Bale—the Palace of Bala, on Llyn Tegid, or the Fair Lake—Cader Idris in the distance 2—The Ogre's Castle on Draig y Cae, by Moonlight and Sunrise 3—The Brazen Bridge over Dreg y Nan 4—The Ogre's Grand Kitchen 5—Pont y Manach, or the Devil's Bridge 6—Llwyn of Nannan, or the Haunted Oak—the Vision of the Genius of the Harp 7—The Brazen Castle 8—The Ogre's Vaults of Riches 9—Hop o' my Thumb's Home—which is transformed into 10—Thumb Palace 11—Llyn Ogwen 12—Landscape and Inn—sign, the Prince of Wales 13—The Interior of the Pavillon at Charing Cross, and a Fac-simile of the grand Skeleton of the Whale 14—Outside of the Shop of Tim Telescope, Optician, &c., by Moonlight 15—The Nabob's Pleasure Grounds—in which will be shew an exact representation of The Grand Clarence Vase 16—A Rural Farm, near London 17—The Local Cosmorama 18—The Gateway of the Public House 19—The Launch of the Thunderer at Woolwich 20—The Illuminated Grove, at the time of a Grand Festival, in which the celebrated Herr Cline will perform on the Tight Roap 21—The Temple of the Genius of the Harp.

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Theatre Royal, Drury Lane.

This Evening, (3rd time) a new Musical Drama, called

MY OWN LOVER.

Don Vincent D'Almanza, Mr WALLACK,
Signor Fernando, Mr FARREN, Scipio, Mr HARLEY,
Don Henry, Mr WOOD, Carlo, Mr BRINDAL,
Roderiquez, Mr S. Jones,
Donna Julia, Miss PHILLIPS, Floretta, Miss PEARSON,
Laura, Mrs HUMBY, Rosa, Mrs ORGER.

To conclude with a New Grand Christmas Comic Pantomime, with New Music, Scenery, Machinery, &c. entitled

Harlequin & Little Thumb ;
Or, the Seven Leagued Boots!

The Overture and New Music, composed by Mr Hughes.
The Scenery by Mess. Marinari, Andrews, Adams, Franklin, Hilliard, and Stanfield ; assisted by Mess. Hollogan, Seward, &c.
The Dresses by Mr Palmer, Mrs Coombe, &c. The Machinery, by Mr Nall.
The Properties and Decorations by Mr Blamire.
The Tricks and Transformations, by Messrs. Seymour and Blamire.

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Jeremiah Thumb, Master Chekeni, Finikin Thumb, Master Lewis,
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Lorenzo, (in love with Zelinda, afterwards Harlequin) Mr HOWELL,
Count Manfred, (afterwards Pantaloon) Mr BARTLETT,
Scamperini, (his Servant, afterwards Clown) Mr SOUTHBY,
Zelinda, (afterwards Columbine) Miss BASEKE,
Gaffer Thumb, Mr COOKE, Dame Thumb, Mrs EAST,
The Great Ogre himself, Mr Swallow-'em-up.
Finetta, and Gossamer, (Fairies, and Guardians of the Seven-Leagued Boots.) Miss M. Chaplin and Miss Rose.
Midshipman, (afterwards rival Harlequin,) Mr CHEKINI,

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THE
Theatrical Observer;
AND
Daily Bills of the Play.

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No. 3150. *Thursday, Jan.* 19, 1832. *Price* 1*d.*

"The Play's the thing !"—Ask for *Thomas's Observer*

Drury Lane Theatre.

MR RODWELL'S succesful Musical Drama, called *My Own Lover,* was performed for the third time last night, and was again received with continued laughter and applause; it was followed by the Pantomime.—There was a good house.

Covent Garden Theatre.

THE new Tragedy called *Catherine of Cleves,* the production of which, from various causes, has been so long deferred, was acted last night for the first time, with the most complete success. The Tragedy as most of our readers are doubtless aware, is a translation of a French Drama entitled *Henry the Third,* by M. Dumas, which was performed at the Theatre François, in Paris, with great éclat; Lord Leveson Gower is the translator. When his lordship's translation of Victor Hugo's Drama of *Henani* was performed at Bridgwater House, Mr Kemble and his daughter Fanny superintended the getting of it up, and his lordship, as an acknowledgment of their kindness, and in compliment to Miss Kemble's clever representation of his heroine, presented her with the the manuscript of *Catherine of Cleves,* and it would have been produced early in the season, but for the indisposition of Mr Kemble. The Drama is founded on history, though as usual in such cases M. Dumas has taken the liberty of altering facts in order to heighten the interest of his piece, and Lord Leveson Gower has changed the *denouement* in his translation, and has reduced the Drama from five to three acts.

As it was represented last night, Catherine of Cleves, and Paul Caussade, Count St. Megrin, a favorite of Henry III, are mutually enamoured, and the suspicions of the Duke de Guise, (Catherine's husband,) being aroused, he compels her, by violence, to write a letter to her lover, appointing an interview in her own apartment; this letter is sent by Arthur, cousin and page to Catherine. St. Megrin deceived by the stratagem attends the assignation, when Catherine informs him of the deceit, and in order to induce him to fly, avows her passion, and then, to facilitate his escape, places her arm in the staple of the door, from whence the bar had beeu removed; the servants of the Duke, however, assassinate him under the window, and whilst the Duke is exulting in his death, Catherine swallows poison and dies. The other characters are a set of courtiers, the Queen Mother, and an astrologer, Ruggieri; the latter character was exceedingly well played by Mr G. Bennett. Miss Fanny Kemble displayed

some very fine acting, as the heroine, especially in the scene where her husband compels her to write the letter, and in that where she is in an agony at the idea of seeing her lover assassinated; her death also was finely conceived, and cleverly executed, and she well deserved the enthusiastic applause her exertions called forth. C. Kemble's conception of his part was good, but there was an occasional feebleness in his acting to be attributed, *sans doute*, to physical weakness; his memory also seemed defective, as he had frequent recourse to the prompter, which rather spoilt the effect. Miss Taylor looked charmingly in the page's dress, and acted as well as she looked, and was greatly applauded. The other parts were well filled, and the whole went off to the entire satisfaction of the very fullest house of the season. Mr Kemble announced its repetition for Friday and Monday amidst loud applause. *A Day after the Wedding*, and the Pantomime, were the other entertainments.

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This Evening, the Comedy of The

SCHOOL FOR SCANDAL.

Sir Peter Teazle, Mr BARTLEY,
Sir Benjamin Backbite, Mr WRENCH, Joseph Surface, Mr WARDE,
Sir Oliver Surface, Mr F. MATTHEWS,
Charles Surface, Mr C. KEMBLE, Crabtree, Mr MEADOWS,
Careless, Mr DURUSET, Rowley, Mr EVANS,
Moses, Mr FARLEY, Trip, Mr HENRY, Snake, Mr BAKER,
Sir Harry, (with a Song,) Mr WILSON.

Lady Teazle, Miss FANNY KEMBLE, Maria, Miss TAYLOR,
Lady Sneerwell, Mrs VINING, Mrs Candour, Mrs GIBBS.

After which, the new Grand Comic Pantomime, called

Hop o' my Thumb, & his Brothers;
Or Harlequin & the Ogre.

The principal Incidents are founded on the well-known Nursery Tale.
The Music, Scenery, Machinery, &c are entirely new,
The Overture and most of the Music composed by Mr G. Stansbury,
The Scenery Painted by Messrs Grieve's, Finley, Pugin, &c.

Llewellyn Bala, Mr HENRY, Hengo, (his Squire) Mr F. SUTTON,
Little Jack, (or Hop o' my Thumb,) Miss POOLE,
His Brothers, Masters Foster, Moggridge, C. Moggridge, Kendall,
Clarke, C. Clarke. Madoc Mawr, (the Ogre) Mr W. Payne,
Drawbolt, the Porter of the Castle, Signor PAULO,
Priscilla Puddingsleeves, (the Cook) Mr BARNES,
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Theatre Royal, Drury Lane.

This Evening, the Grand Opera of

MASANIELLO.

Masaniello, Mr WOOD,
Don Alphonso, Mr T. COOKE, Pietro, Mr BEDFORD,
Ruffino, Mr SALTER, Lorenzo, Mr BRINDAL,
Commissioner Mr FENTON, Moreno, Mr YARNOLD,
Selva, Mr HONNER,
Elvira, Miss MAYHEW, Fenella, Miss KENNETH.

A Spanish Bolero,

By Mr GILBERT, and Miss BASEKE.

To conclude with a New Grand Christmas Comic Pantomime, with New Music, Scenery, Machinery, &c. entitled

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Zelinda, (afterwards Columbine) Miss BASEKE,
Gaffer Thumb, Mr COOKE, Dame Thumb, Mrs EAST,
The Great Ogre himself, Mr Swallow-'em-up.
Finetta, and Gossamer, (Fairies, and Guardians of the Seven-Leagued Boots,) Miss M. Chaplin and Miss Rose.
Midshipman, (afterwards rival Harlequin,) Mr CHEKINI,

New Scenery.

ACT I—Scene 1—A forest, with view of the Ogre's Castle—Andrews 2—A room in Gaffer Thumb's cottage—Andrews 3—Splendid hall in the Ogre's castle—Marinari 4—Outside of Gaffer Thumb's cottage—Andrews 5—Another part of the forest, with Mount Ætna in distance—Andrews 6—Spacious dining-room in the Ogre's castle—Marinari 7—Water-mill near Canterbury—Andrews 8—An English sea-port—Adams 9—Millihers', Tobacconist's, and Doctor's Shop—the arrival of the Cholera Morbus!—Andrews 10—'My Lady's Bed Chamber'—Andrews 11—Woody landscape and gypsey tent—Andrews 12—Exhibition of the Gigantic Whale—Franklin 13—Exterior of the King's Theatre—Henry 14—Interior of the King's Theatre—Henry 15—Stanfield's Grand Diorama 16—Painter's House and Grocer's Shop—Andrews 17—Interior of Artist's Room—Marinari 18—Turnpike-gate and Highgate Tunnell—Andrews 19—Inside of Gaffer Thumb's cottage 20—The Feast of the Faries—Marinari.

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THE
Theatrical Observer;
AND
Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice.."—OTHELLO.

No. 3151. *Friday, Jan.* 20, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer*

Covent Garden Theatre.

SHERIDAN'S charming Comedy of *The School for Scandal* was represented at this Theatre yesterday evening by the same performers as on the preceding Thursday, and went off in the best possible manner. It was followed by the Pantomime.

Drury Lane Theatre.

IN consequence of the sudden indisposition of Mrs Wood, the Opera of *Love in a Village,* which was to have been performed here last night, was changed for Auber's Opera of *Masaniello,* in which Wood, T. Cooke, Miss Mayhew, and Miss Kenneth, supported the principal characters with great ability. A new Domestic Drama, in two acts, is announced to be acted, at this Theatre, in a few days, which is, we understand, from the pen of Mr Jerrold, the author of *The Maid of Ludgate.*

OLYMPIC.

The new Burletta, *He's not A-miss* has proved a most decided *hit,* and with the other favorite pieces of this house, nightly attract the most crowded auditories. The part of *Price Prettyman* exhibits the peculiar comic talent of Liston, in the most laughable point of view, and that of the garrulous jealous landlady is equally suited to Mrs Glover.

We are delighted to hear that all the difficulties which retarded the commencement of the rebuilding the English Opera House, are at last removed, and that preparations are making to begin the new Theatre forthwith under the direction of that clever architect Beazley.

We understand that preparations are making at several of the Theatres to dramatise Mr Bulwer's last novel of 'Eugene Aram'; the wedding scene, and the events which crowd it, will tell with startling effect on the stage.

A letter from America states, that Parsloe, late of Covent Garden, was killed by a fall while performing in *Peter Wilkins.*

Anecdote of Madame Malibran.—Whilst this great artiste was yet new to the stage, she performed with great success at New York several difficult characters, such as *Tancredi, Malcolm,* in *La Donna del Lago, &c.* She afterwards was announced for *Desdemona,* and during its rehearsal, her father, Garcia, who was to personate *Otello,* considered his daughters performance so cold that he threatened to *stab* her in good earnest at the catastrophe, if she did not evince a little more spirit. This threat, from the mouth of one who had frequently laid violent hands on her, was taken seriously by Madlle. Garcia, and it had such an effect on her, that her performance was sublime.

Intelligence has been received in town of the safe arrival at New York of Blanchard the Comedian, on board the ship Marion, after a long passage of 72 days.

The Garrick Correspondence contains the following letter from G. Stevens to Garrick, in which he makes a happy application of Shakspeare to large Theatres;—

Hampstead Heath, Dec. 20, 1774.

My dear Sir—To one so hurried as you are, short thanks are at present best; any places you please, except in the back rows of your front boxes— "Where function

Is smothered in surmise, and nothing is
But what is not."

That your fit of the gout may be as short as my letter, is the sincere wish of your very faithful—G. S.

Fashionable Lounges

To the Editor of The Theatrical Observer.

Dear Mr Editor—I address you from the highly respectable house known as the *Mitre Tavern*, in Mitre Court, Fleet Street, and kept by that Prince of good fellows, William Smith—here I find delicious old wines, exquisite punch, and every thing else that can make a jolly fellow, like you or me, happy—prices very moderate—quite a resort for performers, and an Harmonic Meeting every Saturday evening—do pop in—just wish to say a word—beg pardon, hope I don't intrude—but will you excuse me—I have to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town.

Monday call at the Queen's Bazaar 78, Oxford Street—splendidly fitted-up and magnificently arranged—visit the *British Diorama*, the 4 Views, by Stanfield, highly interesting—Lounge in the *Physiorama*, 14 Views from all parts of the world truly unique and beautiful—Step into the Room where Burns's *Jolly Beggars* are exhibited, composed of 8 Figures, the size of life, by the self-taught Scottish Artist, which for delicate conception, gracefulness of attitude, proportion of parts, & exquisite finish of workmanship have never been equalled.

Afterwards, I inspect the wonder of wonders, *The Gigantic Whale*, the length of which is 95 feet, at the handsome Pavilion, Charing-Cross,—hundreds of the curious, visit this Queen of the Seas, which excites the admiration, and astonishment of the public.

Tuesday, call at the Egyptian Hall Bazaar, Piccadilly, to hear the *Double Sighted Highland Youth*—found he had just returned from Brighton, (by the bye, he quite delighted their Majesties, Prince George, and a numerous party, at the Pavilion,) will exhibit every half-hour from 12 to dusk—must not fail to drop in—wouldn't miss seeing such a wonder for the world.

To-morrow I anticipate a delightful hour in examining *The Automatons*, at 2, Old Bond Street—The Musical Lady, Juvenile Artist, Magician, Rope Dancer, Walking Figure, Magnificent Vase, &c. also a Mechanical Moving Cosmorama. These singular curiosities, I am told, will shortly leave England for America.

On Friday, I pop in to examine *Miss Linwood's* curious Needle-Work, in Leicester Square—just added other beautiful specimens of her art.

Saturday evening call in at Brett's, 109, Drury Lane, for my weekly allowance of *Cream of the Valley*, and Patent Brandy, as recommended by my Physician. Can't bear to give trouble, so just pop a couple of bottles in my pockets, and order a gallon of each to be sent to Mrs.——, who, though a most exemplary member of the Temperance Society, has no objection to a drop of good stuff, taken *medicinally*.

Last night I had a puzzler;—just as I was putting on my night-cap, "Paul," said Mrs. Pry, "what is more brilliant than Peak's wit, or blacker than Miss Love's eyes? I made a hit—*Warren's Jet Blacking!*—Isn't that a good one?—but I intrude, beg pardon, your's. &c. PAUL PRY.

Printed & Published every Morning, by E. Thomas, Exeter Street, opposite Exeter Hall, Strand.—All letters to be post paid.

Theatre Royal, Covent Garden.

This Evening, (2nd time,) a new Tragedy, called

Catherine of Cleves.

Henry the Third, (King of France,) Mr J. MASON,
Henry of Lorraine, Mr WARDE, Paul Caussade, Mr C. KEMBLE,
Lavalette, Mr HENRY, La Chapelle, Mr IRWIN,
Anne D'Arquez, Mr ABBOTT, Ruggieri, Mr G. BENNETT,
Saint Paul, Mr PAYNE, Du Halde, Mr MEARS,
Arthur ..... Miss TAYLOR, Marcel ..... Mr F. MATTHEWS.
Catherine of Cleves, Miss FANNY KEMBLE,
Catherine de Medicis, Mrs LOVELL.

With the Interlude of

HIDE AND SEEK.

Mordaunt, Mr DIDDEAR, Merton, Mr Duruset, Moses, Mr Keeley,
Mrs Mordaunt, Miss E. TREE, Charlotte, Miss LEE.

After which, the new Grand Comic Pantomime, called

Hop o' my Thumb, & his Brothers;
Or Harlequin & the Ogre.

Llewellyn Bala, Mr HENRY, Hengo, (his Squire) Mr F. SUTTON,
Little Jack, (or Hop o' my Thumb,) Miss POOLE,
His Brothers, Masters Foster, Moggridge, C. Moggridge, Kendall,
Clarke, C. Clarke. Madoc Mawr, (the Ogre) Mr W. Payne,
Drawbolt, the Porter of the Castle, Signor PAULO,
Priscilla Puddingsleeves, (the Cook) Mr BARNES,
Genius of the Harp, Miss P. HORTON, Harlequin, Mr ELLER,
Colombine, Miss DAVIS,
Clown, Signor PAULO, Pantaloon, Mr BARNES,
Lacqueypatch, (Harlequin's Valet) Mr F. SUTTON,

New Scenery.

SCENE 1—Interior of Llys Bale—the Palace of Bala, on Llyn Tegid, or the Fair Lake—Cader Idris in the distance 2—The Ogre's Castle on Draig y Can, by Moonlight and Sunrise 3—The Brazen Bridge over Dreg y Nan 4—The Ogre's Grand Kitchen 5—Pont y Manach, or the Devil's Bridge 6—Llwyn of Nannan, or the Haunted Oak—the Vision of the Genius of the Harp 7—The Brazen Castle 8—The Ogre's Vaults of Riches 9—Hop o' my Thumb's Home—which is transformed into 10—Thumb Palace 11—Llyn Ogwen 12—Landscape and Inn—sign, the Prince of Wales 13—The Interior of the Pavillon at Charing Cross, and a Fac-simile of the grand Skeleton of the Whale 14—Outside of the Shop of Tim Telescope, Optician, &c., by Moonlight 15—The Nabob's Pleasure Grounds—in which will be shew an exact representation of The Grand Clarence Vase 16—A Rural Farm, near London 17—The Local Cosmorama 18—The Gateway of the Public House 19—The Launch of the Thunderer at Woolwich 20—The Illuminated Grove, at the time of a Grand Festival, in which the celebrated Herr Cline will perform on the Tight Roap 21—The Temple of the Genius of the Harp.

Messrs. Grieves' Local Cosmorama,

Represents the progress of their Majesties and Suite, in the Royal Shallop, to the Opening of New London Bridge; comprising the Views of Waterloo Bridge, Somerset House, The Temple Garden, Blackfriars Bridge, and the New London Bridge, as it appeared on the First of August, 1831.

Theatre Royal, Drury Lane.

HOLIDAY NIGHT,

For the Accommodation of the Juvenile Branches of Families.

This Evening, a Drama, in 2 acts, called

THE BRIGAND.

Alessandro Massaroni, (*The Brigand Chief*) Mr WALLACK,
Maria Grazie, [the Brigand's Wife] Miss FAUCIT

To conclude with a New Grand Christmas Comic Pantomime, with New Music, Scenery, Machinery, &c. entitled

Harlequin & Little Thumb ;
Or, the Seven Leagued Boots !

The Overture and New Music, composed by Mr Hughes.

The Scenery by Mess. Marinari, Andrews, Adams, Franklin, Hilliard, and Stanfield ; assisted by Mess. Hollogan, Seward, &c.

The Dresses by Mr Palmer, Mrs Coombe, &c. The Machinery, by Mr Nall.

The Properties and Decorations by Mr Blamire.

The Tricks and Transformations, by Messrs. Seymour and Blamire.

Little Thumb, Miss M. A. MARSHALL,
Jeremiah Thumb, Master Chekeni, Finikin Thumb, Master Lewis,
William Thumb, Master Fenton, Finger-and-Thumb, Master Carr,
Thomas M'Kinlay Thumb, Master C. Fenton,
Lorenzo, (in love with Zelinda, afterwards Harlequin) Mr HOWELL,
Count Manfred, (afterwards Pantaloon) Mr BARTLETT,
Scamperini, (his Servant, afterwards Clown) Mr SOUTHBY,
Zelinda, (afterwards Columbine) Miss BASEKE,
Gaffer Thumb, Mr COOKE, Dame Thumb, Mrs EAST,
The Great Ogre himself, Mr Swallow-'em-up.
Finetta, and Gossamer, (Fairies, and Guardians of the Seven-Leagued Boots,) Miss M. Chaplin and Miss Rose.
Midshipman, (afterwards rival Harlequin,) Mr CHEKINI,

New Scenery.

ACT I—Scene 1—A forest, with view of the Ogre's Castle—Andrews 2—A room in Gaffer Thumb's cottage—Andrews 3—Splendid hall in the Ogre's castle—Marinari 4—Outside of Gaffer Thumb's cottage—Andrews 5—Another part of the forest, with Mount Ætna in distance—Andrews 6—Spacious dining-room in the Ogre's castle—Marinari 7—Water-mill near Canterbury —Andrews 8—An English sea-port—Adams 9—Millihers', Tobacconist's, and Doctor's Shop—the arrival of the Cholera Morbus!—Andrews 10—'[illegible]y Lady's Bed Chamber'—Andrews 11—Woody landscape and gypsey tent—Andrews 12—Exhibition of the Gigantic Whale—Franklin 13—Exterior of the King's Theatre—Henry 14—Interior of the King's Theatre—Henry 15—Stanfield's Grand Diorama 16—Painter's House and Grocer's Shop—Andrews 17—Interior of Artist's Room—Marinari 18—Turnpike-gate and Highgate Tunnell—Andrews 19—Inside of Gaffer Thumb's cottage 20—The Feast of the Faries—Marinari.

Stanfield's New and Splendid Diorama
Displaying Venice and its adjacent Islands,

To conclude with the Drama called

THE BRIDE OF LUDGATE.

Charles II, Mr Wallack, Doeskin, Mr Harley, Cap. Mouth, MrCooper,
Melissa, Miss Phillips, Ruth, Mrs Orger.

THE
Theatrical Observer;
AND
Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice.."—OTHELLO.

No. 3152. *Saturday, Jan.* 21, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer.*

Drury Lane Theatre.

THAT which we have been calling for, the last two weeks, the performance of the Pantomime after *The Brigand,* was done yesterday evening, and though the rival Theatre had got the start by giving two juvenile performances, there was a great number of children in the boxes, who evinced their delight by shouts of unsophisticated laughter. *The Bride of Ludgate* closed the evening's amusement. Jerrold's new Drama, *The Rent Day,* about to be played here, was actually in rehearsal at the Adelphi, but the manager and his wife, who were to play the principal parts, wanted so many and vexatious alterations to be made to suit their whims, that the author's patience became exhausted, and he withdrew it.

Covent Garden Theatre.

LORD LEVESON GOWER'S Tragic Drama, called *Catherine of Cleves* was performed last night, for the second time, to a very good house. His lordship in a short preface prefixed to the Drama (which is published,) with a modesty generally attendant on real talent, terms it a *mere translation* of the work of M. Dumas. Now to our thinking the noble author does himself injustice, as he has not only made considerable and judicious alterations, one of which, the catastrophe (which he brings about very naturally, by making the phial tendered by the Duke to his wife to contain real poison, thus furnishing her with the means of death,) is an immense improvement upon the unsatisfactory *denouement* of the French original; but he has also changed the prose into blank verse of a very harmonious and flowing nature. We hope the success of this Drama may induce his lordship to select some portion of our own history for the ground work of another Drama, and there is much that might be wrought into a Play of great interest in our annals, without even falsifying any material fact. One reason M. Dumas assigned for not killing the Duchess in his Drama was that it would be contrary to history, as Brantome states that she survived her husband many years, dying at Paris in 1633, aged 85; but by the same rule he ought not to have made her return the passion of *St. Megrin,* as the best authorities, Sully among the others, speak of her as a pattern of virtue, and say that *St. Megrin* boasted of her favors merely from vanity, so that if he violated the truth of history in one respect, we do not see why he might not in others, if the interests of the Drama be heightened by it.

We hear that Lord Leveson Gower expressed himself highly pleased with the manner in which his Drama was acted, and not without rea-

son, for we have rarely seen a play better acted in all its parts. The Interlude of *Hide and Seek*, and the Pantomime were the other entertainments last night.

The King's Theatre is to open on the 28th with *L'Esule di Roma*, in which Madame de Devrient will sustain the principal *role* instead of Madame Ungher, who has broken her engagement.

The King of the French has conferred the cross of the Legion of Honour upon M. Mayerbeer, for the extraordinary talent he has displayed in his Opera of *Robert le Diable*.

Tyrell (prompter of the Garrick Theatre) is named Benjamin; this is also the prenomen of one of the proprietors. Mrs Macnamara remarked that there were many Benjamins in the Theatre. "Yes," said Tyrell, "but he (the proprietor) is the *Upper Benjamin*."

Fashionable Lounges

To the Editor of The Theatrical Observer.

Dear Mr Editor—I address you from the highly respectable house known as the *Mitre Tavern*, in Mitre Court, Fleet Street, and kept by that Prince of good fellows, William Smith—here I find delicious old wines, exquisite punch, and every thing else that can make a jolly fellow, like you or me, happy—prices very moderate—quite a resort for performers, and an Harmonic Meeting every Saturday evening—do pop in—just wish to say a word—beg pardon, hope I don't intrude—but will you excuse me—I have to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town.

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Theatre Royal, Covent Garden.

This Evening, the Opera of

CINDERELLA.

Felix, Prince of Salerno, Mr WILSON,
Baron Pumpolino, Mr G. PENSON, Alidoro, Mr G. STANSBURY
Pedro, Mr KEELEY, Dandini, Mr MORLEY,

Cinderella... .Miss INVERARITY, Clorinda.....Miss CAWSE,
Thisbe, Miss HORTON, Fairy Queen, Miss H. CAWSE.

After which, the new Grand Comic Pantomime, called

Hop o' my Thumb, & his Brothers;
Or Harlequin & the Ogre.

The principal Incidents are founded on the well-known Nursery Tale.
The Music, Scenery, Machinery, &c are entirely new,
The Overture and most of the Music composed by Mr G. Stansbury,
The Scenery Painted by Messrs Grieve's, Finley, Pugin, &c

Llewellyn Bala, Mr HENRY, Hengo, (his Squire) Mr F. SUTTON,
Little Jack, (or Hop o' my Thumb,) Miss POOLE,
His Brothers, Masters Foster, Moggridge, C. Moggridge, Kendall,
Clarke, C. Clarke. Madoc Mawr, (the Ogre) Mr W. Payne,
Drawbolt, the Porter of the Castle, Signor PAULO,
Priscilla Puddingsleeves, (the Cook) Mr BARNES,
Genius of the Harp, Miss P. HORTON, Harlequin, Mr ELLER,
Colombine, Miss DAVIS,
Clown, Signor PAULO, Pantaloon, Mr BARNES,
Lacqueypatch, (Harlequin's Valet) Mr F. SUTTON,

New Scenery.

SCENE 1—Interior of Llys Bale—the Palace of Bala, on Llyn Tegid, or the Fair Lake—Cader Idris in the distance 2—The Ogre's Castle on Draig y Can, by Moonlight and Sunrise 3—The Brazen Bridge over Dreg y Nan 4—The Ogre's Grand Kitchen 5—Pont y Manach, or the Devil's Bridge 6—Llwyn of Nannan, or the Haunted Oak—the Vision of the Genius of the Harp 7—The Brazen Castle 8—The Ogre's Vaults of Riches 9—Hop o' my Thumb's Home—which is transformed into 10—Thumb Palace 11—Llyn Ogwen 12—Landscape and Inn—sign, the Prince of Wales 13—The Interior of the Pavillon at Charing Cross, and a Fac-simile of the grand Skeleton of the Whale 14—Outside of the Shop of Tim Telescope, Optician, &c, by Moonlight 15—The Nabob's Pleasure Grounds—in which will be shew an exact representation of The Grand Clarence Vase 16—A Rural Farm, near London 17—The Local Cosmorama 18—The Gateway of the Public House 19—The Launch of the Thunderer at Woolwich 20—The Illuminated Grove, at the time of a Grand Festival, in which the celebrated Herr Cline will perform on the Tight Roap 21—The Temple of the Genius of the Harp.

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Theatre Royal, Drury Lane.

This Evening, a new Musical Drama, called

MY OWN LOVER.

Don Vincent D'Almanza, Mr WALLACK,
Signor Fernando, Mr FARREN, Scipio, Mr HARLEY,
Don Henry, Mr WOOD, Carlo, Mr BRINDAL,
Roderiquez, Mr S. Jones,

Donna Julia, Miss PHILLIPS, Floretta, Miss PEARSON,
Laura, Mrs HUMBY, Rosa, Mrs ORGER.

To conclude with a New Grand Christmas Comic Pantomime, with New Music, Scenery, Machinery, &c. entitled

Harlequin & Little Thumb ;
Or, the Seven Leagued Boots !

The Overture and New Music, composed by Mr Hughes.
The Scenery by Mess. Marinari, Andrews, Adams, Franklin, Hilliard, and Stanfield ; assisted by Mess. Hollogan, Seward, &c.
The Dresses by Mr Palmer, Mrs Coombe, &c. The Machinery, by Mr Nall.
The Properties and Decorations by Mr Blamire.
The Tricks and Transformations, by Messrs. Seymour and Blamire.

Little Thumb, Miss M. A. MARSHALL,
Jeremiah Thumb, Master Chekeni, Finikin Thumb, Master Lewis,
William Thumb, Master Fenton, Finger-and-Thumb, Master Carr,
Thomas M'Kinlay Thumb, Master C. Fenton,
Lorenzo, (in love with Zelinda, afterwards Harlequin) Mr HOWELL,
Count Manfred, (afterwards Pantaloon) Mr BARTLETT,
Scamperini, (his Servant, afterwards Clown) Mr SOUTHBY,
Zelinda, (afterwards Columbine) Miss BASEKE,
Gaffer Thumb, Mr COOKE, Dame Thumb, Mrs EAST,
The Great Ogre himself, Mr Swallow-'em-up.
Finetta, and Gossamer, (Fairies, and Guardians of the Seven-Leagued Boots,) Miss M. Chaplin and Miss Rose.
Midshipman, (afterwards rival Harlequin,) Mr CHEKINI,

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AND

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"Nothing extenuate, nor set down aught in malice.."—OTHELLO.

No. 3153. *Monday, Jan.* 23, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer.*

Covent Garden Theatre.

THERE was a very full house here, on Saturday night, to see *Cinderella*, and the Pantomime. The Opera was remarkably well done; Miss Inverarity was in fine voice, and was rapturously encored in the finale, which she gave with great force and sweetness; she was well supported by G. Penson, Wilson, and the Misses Cawse. 'God Save the King' was called for at the end of the Opera, but there seemed a great reluctance on the part of the performers to comply with the call; however, as the gods were determined to have it, they, at length, sang it, though not as well as we are accustomed to hear it—we missed Braham and Mrs Wood.

Drury Lane Theatre.

RODWELL'S Musical Drama, *My Own Lover*, and the Pantomime, were performed here on Saturday evening to a very good house, and went off with great spirit. The cause of Mrs Wood's temporary absence from the Theatre was her performing the principal character in *Love's labour lost*, and we are sorry to say this is neither her first nor second performance in that part.

The forthcoming Tragic Drama at this house is from the pen of Mr Serle, and, as that gentleman has put himself conspicuously forward in the ranks of the Minors as opposed to the Majors, it shews a great degree of liberality on the part of Captain Polhill, the bringing it out.

Moncrief produces a new Burlesque Piece, at the Surrey, to-night, called *Victor Dene*, which was written, copied, studied, and will be acted in the incomparably short space of four days.

The hoarseness of a celebrated young vocalist, is now said to be an *indisposition* on the part of her master to let her re-appear, as he finds he has overreached himself by the bargain he made to share the receipts above a given sum, there having been nothing to share, excepting two nights during her performance, the receipts on all the other nights not having exceeded the sum fixed on. We hear he has been coquetting with Captain Polhill, but it would not take.

Rayner's new subscription Theatre in the Strand opens on Thursday with a comic address to be spoken by a débutante Miss Cleaver, two new Burlettas, one of which, founded on the late fracas between the Majors and the Minors, is called *Professionals Puzzled; or, Struggles at Starting*, and *The Millers Maid*. The house is tastefully fitted up, the front of the boxes white and gold, and the pillars silver; it will contain £150; Pit 2s. Dress Boxes 4s. Upper Boxes 3s. There is no gallery.

Killing no Murder.—In the green-room of the Haymarket Theatre, at a time when Gattie the actor, and Kenny the author were present, two gentlemen from the Sister Isle, who had been introduced to the green-room, being in close conversation, one was asked his place of destination? "I am going to Kilgatty." "Well, so am I," responded the other, "but I am going to Kilkenny first." Kenny, who had overheard the conversation, immediately rose from his seat, and making a low bow to the latter gentleman, very politely thanked him for the preference he was about to shew him, but begged as a favour, he would in the first instance, proceed to kill Gattie.

Fashionable Lounges

To the Editor of The Theatrical Observer.

Dear Mr Editor—I address you from the highly respectable house known as the *Mitre Tavern*, in Mitre Court, Fleet Street, and kept by that Prince of good fellows, William Smith—here I find delicious old wines, exquisite punch, and every thing else that can make a jolly fellow, like you or me, happy—prices very moderate—quite a resort for performers, and an Harmonic Meeting every Saturday evening—do pop in—just wish to say a word—beg pardon, hope I don't intrude—but will you excuse me—I have to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town.

Monday call at the Queen's Bazaar 78, Oxford Street—splendidly fitted-up and magnificently arranged—visit the *British Diorama*, the 4 Views, by Stanfield, highly interesting—Lounge in the *Physiorama*, 14 Views from all parts of the world truly unique and beautiful—Step into the Room where Burns's *Jolly Beggars* are exhibited, composed of 8 Figures, the size of life, by the self-taught Scottish Artist, which for delicate conception, gracefulness of attitude, proportion of parts, & exquisite finish of workmanship have never been equalled.

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Printed & Published every Morning, by E. Thomas, Exeter Street, opposite Exeter Hall, Strand.—All letters to be post paid.

Theatre Royal, Covent Garden.

This Evening, (3rd time,) a new Tragedy, called

Catherine of Cleves.

Henry the Third, (King of France,) Mr J. MASON,
Henry of Lorraine, Mr WARDE, Paul Caussade, Mr C. KEMBLE,
Lavalette, Mr HENRY, La Chapelle, Mr IRWIN,
Anne D'Arquez, Mr ABBOTT, Ruggieri, Mr G. BENNETT,
Saint Paul, Mr PAYNE, Du Halde, Mr MEARS,
Arthur ..... Miss TAYLOR, Marcel ..... Mr F. MATTHEWS
Catherine of Cleves, Miss FANNY KEMBLE,
Catherine de Medicis, Mrs LOVELL.

With the Farce of

TEDDY THE TILER.

Teddy the Tiler, Mr POWER, Lord Dunderford, Mr EVANS,
Lady Dunderford, Mrs DALY.

After which, the new Grand Comic Pantomime, called

Hop o' my Thumb, & his Brothers;
Or Harlequin & the Ogre.

Llewellyn Bala, Mr HENRY, Hengo, (his Squire) Mr F. SUTTON,
Little Jack, (or Hop o' my Thumb,) Miss POOLE,
His Brothers, Masters Foster, Moggridge, C. Moggridge, Kendall,
Clarke, C. Clarke. Madoc Mawr, (the Ogre) Mr W. Payne,
Drawbolt, the Porter of the Castle, Signor PAULO,
Priscilla Puddingsleeves, (the Cook) Mr BARNES,
Genius of the Harp, Miss P. HORTON, Harlequin, Mr ELLER,
Colombine, Miss DAVIS,
Clown, Signor PAULO, Pantaloon, Mr BARNES,
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New Scenery.

SCENE 1—Interior of Llys Bale—the Palace of Bala, on Llyn Tegid, or the Fair Lake—Cader Idris in the distance 2—The Ogre's Castle on Draig y Can, by Moonlight and Sunrise 3—The Brazen Bridge over Dreg y Nan 4—The Ogre's Grand Kitchen 5—Pont y Manach, or the Devil's Bridge 6—Llwyn of Nannan, or the Haunted Oak—the Vision of the Genius of the Harp 7—The Brazen Castle 8—The Ogre's Vaults of Riches 9—Hop o' my Thumb's Home—which is transformed into 10—Thumb Palace 11—Llyn Ogwen 12—Landscape and Inn—sign, the Prince of Wales 13—The Interior of the Pavillon at Charing Cross, and a Fac-simile of the grand Skeleton of the Whale 14—Outside of the Shop of Tim Telescope, Optician, &c., by Moonlight 15—The Nabob's Pleasure Grounds—in which will be shew an exact representation of The Grand Clarence Vase 16—A Rural Farm, near London 17—The Local Cosmorama 18—The Gateway of the Public House 19—The Launch of the Thunderer at Woolwich 20—The Illuminated Grove, at the time of a Grand Festival, in which the celebrated Herr Cline will perform on the Tight Roap 21—The Temple of the Genius of the Harp.

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Represents the progress of their Majesties and Suite, in the Royal Shallop, to the Opening of New London Bridge; comprising the Views of Waterloo Bridge, Somerset House, The Temple Garden, Blackfriars Bridge, and the New London Bridge, as it appeared on the First of August, 1831.

Theatre Royal, Drury Lane.

This Evening, the Tragedy of

MACBETH.

Macbeth, Mr MACREADY, Macduff, Mr WALLACK,
Duncan, King of Scotland, Mr YOUNGE, Malcolm, Mr BRINDAL,
Banquo, Mr COOPER, Rosse, Mr H. WALLACK,
Donalbain, Master Baker, Lenox, Mr Cathie, Fleance, Miss Chaplin,
Seward, Mr THOMPSON, Hecate, Mr PHILLIPS,
First Witch, Mr Farren, Second Witch, Mr J. Russell,
Third Witch, Mr Harley.
Lady Macbeth, Miss PHILLIPS, Gentlewoman, Miss CRERRY.

To conclude with a New Grand Christmas Comic Pantomime, with New Music, Scenery, Machinery, &c. entitled

Harlequin & Little Thumb ;
Or, the Seven Leagued Boots !

The Overture and New Music, composed by Mr Hughes.
The Scenery by Mess. Marinari, Andrews, Adams, Franklin, Hilliard, and Stanfield ; assisted by Mess. Hollogan, Seward, &c.
The Dresses by Mr Palmer, Mrs Coombe, &c. The Machinery, by Mr Nall
The Properties and Decorations by Mr Blamire.
The Tricks and Transformations, by Messrs. Seymour and Blamire.

Little Thumb, Miss M. A. MARSHALL,
Jeremiah Thumb, Master Chekeni, Finikin Thumb, Master Lewis,
William Thumb, Master Fenton, Finger-and-Thumb, Master Carr,
Thomas M'Kinlay Thumb, Master C. Fenton,
Lorenzo, (in love with Zelinda, afterwards Harlequin) Mr HOWELL,
Count Manfred, (afterwards Pantaloon) Mr BARTLETT,
Scamperini, (his Servant, afterwards Clown) Mr SOUTHBY,
Zelinda, (afterwards Columbine) Miss BASEKE,
Gaffer Thumb, Mr COOKE, Dame Thumb, Mrs EAST,
The Great Ogre himself, Mr Swallow-'em-up.
Finetta, and Gossamer, (Fairies, and Guardians of the Seven-Leagued Boots,) Miss M. Chaplin and Miss Rose.
Midshipman, (afterwards rival Harlequin,) Mr CHEKINI,

New Scenery.

ACT I—Scene 1—A forest, with view of the Ogre's Castle—Andrews 2—A room in Gaffer Thumb's cottage—Andrews 3—Splendid hall in the Ogre's castle—Marinari 4—Outside of Gaffer Thumb's cottage—Andrews 5—Another part of the forest, with Mount Ætna in distance—Andrews 6—Spacious dining-room in the Ogre's castle—Marinari 7—Water-mill near Canterbury—Andrews 8—An English sea-port—Adams 9—Millihers', Tobacconist's, and Doctor's Shop—the arrival of the Cholera Morbus!—Andrews 10—'My Lady's Bed Chamber'—Andrews 11—Woody landscape and gypsey tent—Andrews 12—Exhibition of the Gigantic Whale—Franklin 13—Exterior of the King's Theatre—Henry 14—Interior of the King's Theatre—Henry 15—Stanfield's Grand Diorama 16—Painter's House and Grocer's Shop—Andrews 17—Interior of Artist's Room—Marinari 18—Turnpike-gate and Highgate Tunnell—Andrews 19—Inside of Gaffer Thumb's cottage 20—The Feast of the Faries—Marinari.

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Displaying Venice and its adjacent Islands,

THE

Theatrical Observer;

AND

Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice.."—OTHELLO.

No. 3154. *Tuesday, Jan.* 24, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer.*

Drury Lane Theatre.

THE Tragedy of *Macbeth,* and the Pantomime, were played here yesterday evening. The production of Mayerbeer's Grand Opera of *Robert le Diable* is delayed in consequence of Bishop having to recompose the whole score, as Mr Monk Mason has bought the copyright, Bishop could not procure the orchestral accompaniments which he must himself fill up.

Covent Garden Theatre.

THERE was another very elegant and numerous audience here last night to witness the third representation of Lord Leveson Gower's Tragic Drama, *Catherine of Cleves.* Miss Kemble, in the heroine, acted with great ability, more especially in the second act, where her gracefully familiar manner with *Arthur,* contrasted admirably with the fearful interview with the *Duke,* which immediately follows; the tone in which she uttered "I will not write," was highly effective, because natural. Oh that we could but persuade her to discard her monotenous declamation, and to treat us with more such natural emphasis. Miss Taylor deserves great praise for her clever personation of the Page; her gay prattle, bouyant air, smiling face, and beautiful legs, form an enchanting *ensemble.* The *Duke of Guise* is one of the best things we ever saw Warde do. Mr C. Kemble, we are grieved to see, shews evident symptoms of great physical weakness. It is rather a singular coincidence that when Kenny produced *Hernani,* at Drury Lane, he anticipated Lord Leveson Gower, who had sent a version of it to Covent Garden, and now his lordship has got the start of Kenny, who had written a drama, in which he had introduced the two principal incidents of Dumas's Drama, amalgamated with some original matter. We do not, however, see any reason why Kenny's Drama should not be acted.

We hear that Laporte is fitting up a large room in the neighbourhood of Regent Street, for the performance of the French Plays; and though the accommodation will not be so good as at the Haymarket, Laporte says he will make it up to the subscribers by the superiority of the performance.

Mr Arnold is in treaty with Madame Vestris for the Olympic Theatre, for his Summer Season; and Vestris herself is said to be in treaty with Davidge for the purchase of the Coburg Theatre, Davidge and his *cara sposa* being about to make a trip to America; they may be

spared, but we are sorry to hear that Mrs Glover, (who in her line is unequalled,) is also about to cross the Atlantic.

Mathews certainly retires from the Adelphi at the end of this season, and Liston it is thought will succeed him as joint manager with Yates, and as principal comedian.

The Pantheon which is to be sold to-day, is likely to create a division in the theatrical profession, several candidates have started for it; but it is also said that some leaders of *haut ton* propose buying it, in order to appropriate it to soirées for exclusives only;—in that case there will be no Theatre.

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This Evening, the Opera of

FRA-DIAVOLO.

The Whole of the MUSIC composed by AUBER;

Arranged and adapted to the English Stage by Mr. R. Lacy.

Fra-Diavolo, Mr BRAHAM, Lord Allcash, Mr G PENSON,
Lorenzo, Mr WILSON, Matteo, Mr MORLEY,
Beppo, MrStansbury, Giacomo, Mr Reynoldson, Francesco, MrSutton,
First Carbinier, Mr Hodges, Second do, Mr Henry
Lady Allcash, Miss CAWSE, Zerlina, Miss EMMA ROMER.

After which, the new Grand Comic Pantomime, called

Hop o' my Thumb, & his Brothers;
Or Harlequin & the Ogre.

The principal Incidente are founded on the well-known Nursery Tale.
The Music, Scenery, Machinery, &c are entirely new,
The Overture and most of the Music composed by Mr G. Stansbury,
The Scenery Painted by Messrs Grieve's, Finley, Pugin, &c

Llewellyn Bala, Mr HENRY, Hengo, (his Squire) Mr F. SUTTON,
Little Jack, (or Hop o' my Thumb,) Miss POOLE,
His Brothers, Masters Foster, Moggridge, C. Moggridge, Kendall,
Clarke, C. Clarke. Madoc Mawr, (the Ogre) Mr W. Payne,
Drawbolt, the Porter of the Castle, Signor PAULO,
Priscilla Puddingsleeves, (the Cook) Mr BARNES,
Genius of the Harp, Miss P. HORTON, Harlequin, Mr ELLER,
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ROB ROY MACGREGOR.

Rob Roy, Mr MACREADY, Sir Frederick Vernon, Mr YOUNGE,
Rashleigh Osbaldistone, Mr H. WALLACK, Galbraith, Mr BEDFORD,
Francis Osbaldistone. Mr TEMPLETON,
Captain Thornton, Mr THOMPSON, Dougal, Mr J. RUSSELL.
Baillie Nicol Jarvie, Mr HARLEY, Owen, Mr PERRY,
Diana Vernon, Mrs PEARSON, Helen Macgregor, Mrs FAUCIT.

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Or, the Seven Leagued Boots!

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No. 3155. *Wednesday, Jan.* 25, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer.*

Drury Lane Theatre.

THE Opera of *Rob Roy,* and the Pantomime, were played at this house last night, when inconsequence of Mrs Wood's indisposition, Miss Pearson took the part of *Diana Vernon.*

Covent Garden Theatre.

AUBER'S beautiful Opera *Fra Diavolo,* and the Pantomime, were performed here last night to a numerous and delighted audience. The intention of bringing out Miss Kemble's Tragedy of *Francis the First* is for the present abandoned, as Mr Young refuses to study a part in it, assigning, as his reason, that having refused the part of *The Duke de Guise,* on the plea of not intending to study any new part, he should offend Lord Leveson Gower, by taking a part in *Francis the First.*

ADELPHI.—On Monday night, Mr Yates contrived to get the start of the Patent Theatres and Italian Opera, by producing, though in a most mangled state, Mayerbeer's Opera of *Robert le Diable,* which was received by a crowded house with unmixed applause. Buckstone, who is the translator, has adhered pretty closely to his original, except that he has introduced an *ad libitum* part for John Reeve, who perpetrates some execrable puns, as clerk of the kitchen, and to our thinking, as in the case of *Victorine,* greatly injures the effect of the Drama, the audience in general, however, were not so fastidious, for they shouted with laughter at all the nonsense he uttered. The story is one of those meant to excite an *agreeable horror,* full of *diableries* and enchantment, in which Robert, Duke of Normandy, is the son of a fiend by a mortal; this fiend is bound in compact to a superior demon to produce a victim before a given time, and selects his own son for the victim. This object he is just on the point of accomplishing, by getting Robert to sign a hellish document, when Isabella, his beloved, rushes in just in time to save him from d——n. Considering the smallness of the stage of this Theatre, and its confined means, the Drama was very well got up; the *tableauz* were beautiful, and the dresses rich and appropriate. Of the music we can only say that we should think Mayerbeer would disown it altogether, for though, well enough for a mere Drama, it never can be *the music* which has caused such a sensation in Paris, and for which its talented composer received the cross of the Legion of Honour.

The late Mr Emery the Comedian was a very clever artist, and painted excellent likenesses. One night that he was playing *Robert Tyke,* in *The School for Reform,* at Sunderland, whilst waiting at the

wing for his cue, he sketched on a side scene John Kemble with such ability, that hundreds have acknowledged it to be a wonderful likeness. Some short time since the manager cut it out of the canvass and sold it for £30.

The new Theatre in the Strand opens to-morrow evening. The remains, and freehold, of the Pantheon Theatre were sold, yesterday, to Mr Robinson; we understand it is intended for a catholic chapel.

Mr Mason has engaged the Countess Lazise, a lady who from domestic circumstances, has resolved to appear on the stage. She will make her début as *Rosina*, in *The Barber of Seville*. She was to have come out at the Italian Theatre, at Paris, but Rossini was too late in his application.

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Lavalette, Mr HENRY, La Chapelle, Mr IRWIN,
Anne D'Arquez, Mr ABBOTT, Ruggieri, Mr G. BENNETT,
Saint Paul, Mr PAYNE, Du Halde, Mr MEARS,
Arthur ..... Miss TAYLOR, Marcel ..... Mr F. MATTHEWS
Catherine of Cleves, Miss FANNY KEMBLE,
Catherine de Medicis, Mrs LOVELL.

With the Farce called

COUNTRY QUARTERS.

Mr Desagus, Mr Bartley, Valcour, Mr Abbott, Bounce, Mr Wrench,
Mad. Valcour, Miss Taylor, Julia, Miss Stohwasser, Finette, Miss Poole.

After which, the new Grand Comic Pantomime, called

Hop o' my Thumb, & his Brothers;

Or Harlequin & the Ogre.

The principal Incidente are founded on the well-known Nursery Tale.
The Music, Scenery, Machinery, &c are entirely new,

Llewellyn Bala, Mr HENRY, Hengo, (his Squire) Mr F. SUTTON,
Little Jack, (or Hop o' my Thumb,) Miss POOLE,
His Brothers, Masters Foster, Moggridge, C. Moggridge, Kendall,
Clarke, C. Clarke. Madoc Mawr, (the Ogre) Mr W. Payne,
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New Scenery.

SCENE 1—Interior of Llys Bale—the Palace of Bala, on Llyn Tegid, or the Fair Lake—Cader Idris in the distance 2—The Ogre's Castle on Draig y Can, by Moonlight and Sunrise 3—The Brazen Bridge over Dreg y Nan 4—The Ogre's Grand Kitchen 5—Pont y Manach, or the Devil's Bridge 6—Llwyn of Nannan, or the Haunted Oak—the Vision of the Genius of the Harp 7—The Brazen Castle 8—The Ogre's Vaults of Riches 9—Hop o' my Thumb's Home—which is transformed into 10—Thumb Palace 11—Llyn Ogwen 12—Landscape and Inn—sign, the Prince of Wales 13—The Interior of the Pavillon at Charing Cross, and a Fac-simile of the grand Skeleton of the Whale 14—Outside of the Shop of Tim Telescope, Optician, &c., by Moonlight 15—The Nabob's Pleasure Grounds—in which will be shew an exact representation of The Grand Clarence Vase 16—A Rural Farm, near London 17—The Local Cosmorama 18—The Gateway of the Public House 19—The Launch of the Thunderer at Woolwich 20—The Illuminated Grove, at the time of a Grand Festival, in which the celebrated Herr Cline will perform on the Tight Roap 21—The Temple of the Genius of the Harp.

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Theatre Royal, Drury Lane.

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THE RENT DAY.

In the course of which will be realized the Subjects of the popular Engravings after WILKIE;—Viz.

'The Rent Day,' & 'The Distraining for Rent.'

Grantley, Mr BRINDAL, Old Crumbs, Mr YOUNGE,
Martin Heywood, Mr WALLACK, Toby Heywood, Mr COOPER,
Bull-frog, Mr HARLEY, Hyssop, Mr BEDFORD,
Silver Jack, Mr H. WALLACK. Beanstalk, Mr HUGHES,
Stephen, Mr Salter, Burly, Mr Hatton, Sailor, Mr Eaton,
First Farmer, Mr Fenton, Second Farmer, Mr C. Jones.
Rachel Heywood, Miss PHILLIPS, Polly Briggs, Mrs HUMBY.

With the new Musical Drama, called

MY OWN LOVER.

Don Vincent D'Almanza, Mr WALLACK,
Signor Fernando, Mr FARREN, Scipio, Mr HARLEY,
Don Henry, Mr WOOD, Carlo, Mr BRINDAL,
Donna Julia, Miss PHILLIPS, Floretta, Miss PEARSON,
Laura, Mrs HUMBY, Rosa, Mrs ORGER.

To conclude with a New Grand Christmas Comic Pantomime, with New Music, Scenery, Machinery, &c. entitled

Harlequin & Little Thumb;

Or, the Seven Leagued Boots!

Little Thumb, Miss M. A. MARSHALL,
Lorenzo, (in love with Zelinda, afterwards Harlequin) Mr HOWELL,
Count Manfred, (afterwards Pantaloon) Mr BARTLETT,
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Zelinda, (afterwards Columbine) Miss BASEKE,
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Midshipman, (afterwards rival Harlequin,) Mr CHEKINI,

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Printed & Published every Morning, by E. THOMAS, Exeter Street, opposite Exeter Hall, Strand.—All letters to be post paid.

THE
Theatrical Observer;
AND
Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice.."—OTHELLO.

No. 3156. *Thursday, Jan.* 26, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer.*

Covent Garden Theatre.

THE entertainments at this Theatre last night were *Catherine of Cleves, Country Quarters,* and the Pantomime. When we saw *Henry the Eighth* underlined for Monday night, it being the 30th of January, we concluded it was a mistake, but on enquiring, find that Mr Kemble means to attempt doing away with the absurd custom of commemorating the anniversary of the death of King Charles by suspending theatrical performances, and substituting what is *called* an Oratorio, so that, unless the Lord Chamberlain forbid, there will be a Play at this house on Monday, as on ordinary nights.

Drury Lane Theatre.

IT has been so much the custom of late years to adapt and translate French pieces, that it is thought necessary now when a new Drama is announced to state the fact in the bills, if it be an *original* one; which was done in the case of *The Rent Day,* which was brought out here last night. It is from the pen of Mr Jerrold, (whose productions have been, we believe, nearly, if not quite, all original,) and was received in the most favorable manner, a reception which it well deserved. It is a story of a domestic nature, wrought up into scenes of great interest. A worthy couple Heywood and his wife, (Wallack and Miss Phillips,) are by inevitable misfortunes unable to pay their rent, and a griping old steward, Crumbs, (Younge,) distrains on their goods for the money. Bull-frog, (Harley,) is a humorous appraiser employed on the occasion. Two thieves come to the village to conceal themselves, and in the person of the steward one of them recognizes an old associate, who had been condemned to the gallows, but who had made his escape, and for whose apprehension a reward of £50 was offered; they, working on the fears of the steward, effect a lodgment in the mansion-house of the landlord of the Heywoods, a Mr Grantley, (Brindal.) One of them, however, sees Mrs Heywood, and in order to prosecute his designs upon her virtue, goes to the farm as the bailliff's follower, but is repulsed by her, he then attempts force, she flies and hides herself in a coppice, where she overhears the two villains plan the murder of Grantley. By reaching the house before them she is enabled to save the life of Grantley, but in so doing is suspected by her husband, who has been deceived by a forged tale.

The *denouement,* however, clears her fame, exposes the steward, and his vile associates, and the Heywoods are made happy by the discovery of £300, secreted by their grandfather in a chair, and which is broken in a struggle to retain it from the claws of the bailliff: and Grantly, from gratitude, gives them their farm. There was a good

deal of merit in the piece, and it was exceedingly well acted. Wallack, Miss Phillips, and Harley, merit especial mention, though all exerted themselves to the utmost. Two of the scenes, by the arrangment of the stage, and the grouping of the characters, presented faithful copies of Wilkie's two celebrated pictures, 'Rent Day,' and 'Distraining for Rent,' and were greatly applauded. The Drama was given out for repetition by Wallack with unanimous applause. *My Own Lover,* compressed into two acts, and the Pantomime followed.

A new piece in one act called *The Anniversary* has been produced at the Théatre François; its object is to group together the principal characters of Moliere, somewhat in the manner of the celebrated Shaksperian Jubilee, at Stratford on Avon.—It was very successful.

Fashionable Lounges

To the Editor of The Theatrical Observer.

Dear Mr Editor—I address you from the highly respectable house known as the *Mitre Tavern*, in Mitre Court, Fleet Street, and kept by that Prince of good fellows, William Smith—here I find delicious old wines, exquisite punch and every thing else that can make a jolly fellow, like you or me, happy—prices very moderate—quite a resort for performers and commercial men—an Harmonic Meeting every Wednesday evening—do pop in—just wish to say a word—beg pardon, hope I don't intrude—but will you excuse me—I have to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town:

Monday call at the Queen's Bazaar 78, Oxford Street—splendidly fitted-up and magnificently arranged—visit the *British Diorama*, the 4 Views, by Stanfield, highly interesting—Lounge in the *Physiorama*, 14 Views from all parts of the world truly unique and beautiful—Step into the Room where Burns's *Jolly Beggars* are exhibited, composed of 8 Figures, the size of life, by the self-taught Scottish Artist, which for delicate conception, gracefulness of attitude, proportion of parts, & exquisite finish of workmanship have never been equall'd.

Afterwards, I inspect the wonder of wonders, *The Gigantic Whale*, the length of which is 95 feet, at the handsome Pavilion, Charing-Cross,—hundreds of the curious, visit this Queen of the Seas, which excites the admiration, and astonishment of the public.

Tuesday, call at the Egyptian Hall Bazaar, Piccadilly, to hear the *Double Sighted Highland Youth*—found the room crowded with nobility from all parts of the Continent—(by the bye, he quite delighted their Majesties, Prince George, and a numerous party, at the Pavilion,) will exhibit every half-hour from 12 to dusk—must not fail to drop in—wouldn't misss seeing such a wonder for the world

To-morrow I anticipate a delightful hour in examining *The Automatons*, at 28 Old Bond Street—The Musical Lady, Juvenile Artist, Magician, Rope Dancer, Walking Figure, Magnificent Vase, &c. also a Mechanical Moving Cosmorama. These singular curiosities, I am told, will shortly leave England for America.

On Friday, I pop in to examine *Miss Linwood's* curious Needle-Work, in Leicester Square—just added other beautiful specimens of her art.

Drop in at Tate's, 49, Leicester Square, where there is a matchless re-union of articles of taste and virtu, and everything that is rare in Marbles, Bronzes, Pictures, China, Bijouterie, and costly Furniture—must provide myself with a set of his casts, in bronze, of living characters, executed *a merveille*, striking likenesses, and very cheap.

Saturday evening call in at Brett's, 109, Drury Lane, for my weekly allowance of *Cream of the Valley*, and Patent Brandy, as recommended by my Physician. Can't bear to give trouble, so just pop a couple of bottles in my pockets, and order a gallon of each to be sent to Mrs.——, who, though a most exemplary member of the Temperance Society, has no objection to a drop of good stuff, taken *medicinally*.

Last night I had a puzzler;—just as I was putting on my night-cap, "Paul," said Mrs. Pry, "what is more brilliant than Peak's wit, or blacker than Miss Love's eyes? I made a hit—*Warren's Jet Blacking!*—Isn't that a good one?—but I intrude, beg pardon, your's, &c.

PAUL PRY.

Theatre Royal, Covent Garden.

This Evening, the Comedy of The

SCHOOL FOR SCANDAL.

Sir Peter Teazle, Mr BARTLEY,
Sir Benjamin Backbite, Mr WRENCH, Joseph Surface, Mr WARDE
Sir Oliver Surface, Mr F. MATTHEWS,
Charles Surface, Mr C. KEMBLE, Crabtree, Mr MEADOWS,
Careless, Mr DURUSET, Rowley, Mr EVANS,
Moses, Mr FARLEY, Trip, Mr HENRY, Snake, Mr BAKER,
Sir Harry, (with a Song,) Mr WILSON.

Lady Teazle, Miss FANNY KEMBLE, Maria, Miss TAYLOR,
Lady Sneerwell, Mrs VINING, Mrs Candour, Mrs GIBBS.

After which, the new Grand Comic Pantomime, called

Hop o' my Thumb, & his Brothers;
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Drawbolt, the Porter of the Castle, Signor PAULO,
Priscilla Puddingsleeves, (the Cook) Mr BARNES,
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Theatre Royal, Drury Lane.

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Grantley, Mr BRINDAL, Old Crumbs, Mr YOUNGE,
Martin Heywood, Mr WALLACK, Toby Heywood, Mr COOPER,
Bull-frog, Mr HARLEY, Hyssop, Mr BEDFORD,
Silver Jack, Mr H. WALLACK. Beanstalk, Mr HUGHES,
Stephen, Mr Salter, Burly, Mr Hatton, Sailor, Mr Eaton,
First Farmer, Mr Fenton, Second Farmer, Mr C. Jones.
Rachel Heywood, Miss PHILLIPS, Polly Briggs, Mrs HUMBY.

With the Comic Piece in one Act called

Popping the Question.

Mr Primrose, Mr FARREN, Henry Thornton, Mr BRINDAL,
Ellen Murray, Miss GORDON, Bobbin, Mrs ORGER,
Miss Biffin, Mrs C. JONES, Miss Winterblossom, Mrs BROAD.

To conclude with a New Grand Christmas Comic Pantomime, with New Music, Scenery, Machinery, &c. entitled

Harlequin & Little Thumb;

Or, the Seven Leagued Boots!

Little Thumb, Miss M. A. MARSHALL,
Jeremiah Thumb, Master Chekeni, Finikin Thumb, Master Lewis,
William Thumb, Master Fenton, Finger-and-Thumb, Master Carr,
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No. 3157. *Friday, Jan.* 26, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer*.

Covent Garden Theatre.

THE Comedy of *The School for Scandal*, and the Pantomime, were the performances at this Theatre last night, and drew a very good house. Miss Shirreff is to re-appear, on Wednesday next, as *Mandane*, therefore, we conclude that Mr Walsh has come to some fresh kind of arrangement with the managers, as the sharing system did not answer his purpose. Mr C. Kemble is in treaty for, if he has not actually purchased the Queen's Theatre. Laporte has not as yet become the lessee of Covent Garden; he bid £12000 for the Pantheon, on Tuesday.

Drury Lane Theatre.

JERROLD'S interesting domestic Drama of *The Rent Day* was acted, for the second time, yesterday evening, and was again received with every possible testimonial of public favor. Its author is not one of your scissor and paste gentry, but he invariably draws upon his own resources, and, as is the case in this Drama, his plots generally display considerable ingenuity and invention, and his incidents are worked up with great skill and dramatic effect. The language of *The Rent Day* is natural, spirited and lively, and though occasionally pathetic, there is no mawkish sentimentalities. We quote the following amusing portion of a dialogue between *Toby Heywood*, and *Bull-frog*. *T.* "Do you not remember you were once kicked," *B*, "Well," *T*, "aye well—well kicked," *B*, "I got £20 for that job," *T*, "I may chance to do the same thing for you," *B*, "No, you are too poor to pay for *luxuries*." Harley was uncommonly humorous as *Bull-frog*, (a very ugly cognomen by the way,) and Cooper would have been more effective as the rustic *Toby*, (another ugly name) had he not thought it necessary to speak through his nose. We hear that W. Farren refused to play *Crumbs*, if so, he was very unwise; it was a good part, and in his hands might have been made much more of than in those of Younge; not but that the latter played very well, better than we ever saw him do before. We think Mr Jerrold erred in making the steward's hardness of heart proceed from a spirit of revenge, it would have been more natural to have let it have arisen from avarice. The acting of Wallack, as *Martin Heywood* was almost beyond praise, it was one of the most forcible and touching performances we ever witnessed;—he was well supported by Miss Phillips as his wife.

We should not do justice to H. Wallack if we did not notice the clever manner in which he performed the part of *Silver Jack*, a knight of the road. Mr Brindal did all that was possible for his part, spoke with propriety, and despite of an unbecoming dress, looked like a gentleman. We should think *The Rent Day* cannot fail to prove at-

tractive, if it be not, it will be a libel on the taste of the town. *Popping the Question*, and the Pantomime, were the other entertainments; the former piece was acted last week by a party of amateurs, at Woburn Abbey, the seat of the Duke of Bedford; the part of *Bobbin* was played by the Duchess, and that of the two old maids by her Grace's lovely daughters, the ladies Louisa and Georgiana Russell.

The new Strand Subscription Theatre was opened last night with a new Burletta, called *Professionals Puzzled, Mystification*, and *The Miller's Maid*, Mrs Waylett, who was to have played in the second piece, was unwell, and a Miss Cleaver was her substitute.—The house, as might be expected on the first night, was quite full.

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PAUL PRY.

Theatre Royal, Drury Lane.

HOLIDAY NIGHT,

For the Accommodation of the Juvenile Branches of Families.

This Evening, a Drama, in 2 acts, called

THE BRIGAND.

Alessandro Massaroni, (*The Brigand Chief*) Mr WALLACK,
Maria Grazie, [the Brigand's Wife] Miss FAUCIT.

After which, a New Grand Christmas Comic Pantomime, with New Music, Scenery, Machinery, &c. entitled

Harlequin & Little Thumb ;

Or, the Seven Leagued Boots !

The Overture and New Music, composed by Mr Hughes.
The Scenery by Mess. Marinari, Andrews, Adams, Franklin, Hilliard, and Stanfield ; assisted by Mess. Hollogan, Seward, &c.
The Dresses by Mr Palmer, Mrs Coombe, &c. The Machinery, by Mr Nall.
The Properties and Decorations by Mr Blamire.
The Tricks and Transformations, by Messrs. Seymour and Blamire.

Little Thumb, Miss M. A. MARSHALL,
Jeremiah Thumb, Master Chekeni, Finikin Thumb, Master Lewis,
William Thumb, Master Fenton, Finger-and-Thumb, Master Carr,
Thomas M'Kinlay Thumb, Master C. Fenton,
Lorenzo, (in love with Zelinda, afterwards Harlequin) Mr HOWELL,
Count Manfred, (afterwards Pantaloon) Mr BARTLETT,
Scamperini, (his Servant, afterwards Clown) Mr SOUTHBY,
The Great Ogre himself, Mr Swallow-'em-up.
Finetta, and Gossamer, (Fairies, and Guardians of the Seven-Leagued Boots,) Miss M. Chaplin and Miss Rose.
Zelinda, (afterwards Columbine) Miss BASEKE,
Gaffer Thumb, Mr COOKE, Dame Thumb, Mrs EAST,
Midshipman, (afterwards rival Harlequin,) Mr CHEKINI,

New Scenery.

ACT I—Scene 1—A forest, with view of the Ogre's Castle—Andrews 2—A room in Gaffer Thumb's cottage—Andrews 3—Splendid hall in the Ogre's castle—Marinari 4—Outside of Gaffer Thumb's cottage—Andrews 5—Another part of the forest, with Mount Ætna in distance—Andrews 6—Spacious dining-room in the Ogre's castle—Marinari 7—Water-mill near Canterbury—Andrews 8—An English sea-port—Adams 9—Millihers', Tobacconist's, and Doctor's Shop—the arrival of the Cholera Morbus!—Andrews 10—'My Lady's Bed Chamber'—Andrews 11—Woody landscape and gypsey tent—Andrews 12—Exhibition of the Gigantic Whale—Franklin 13—Exterior of the King's Theatre—Henry 14—Interior of the King's Theatre—Henry 15—Stanfield's Grand Diorama 16—Painter's House and Grocer's Shop—Andrews 17—Interior of Artist's Room—Marinari 18—Turnpike-gate and Highgate Tunnell—Andrews 19—Inside of Gaffer Thumb's cottage 20—The Feast of the Faries—Marinari.

Stanfield's New and Splendid Diorama,

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To conclude with the Drama called

THE BRIDE OF LUDGATE.

Charles II, Mr Wallack, Doeskin, Mr Harley, Cap. Mouth, Mr Cooper,
Melissa, Miss Phillips, Ruth, Mrs Orger.

Theatre Royal, Covent Garden.

This Evening, (5th time,) a new Tragedy, called

Catherine of Cleves.

Henry the Third, (King of France,) Mr J. MASON,
Henry of Lorraine, Mr WARDE, Paul Caussade, Mr C. KEMBLE,
Lavalette, Mr HENRY, La Chapelle, Mr IRWIN,
Anne D'Arquez, Mr ABBOTT, Ruggieri, Mr G. BENNETT,
Saint Paul, Mr PAYNE, Du Halde, Mr MEARS,
Arthur ..... Miss TAYLOR, Marcel ..... Mr F. MATTHEWS
Catherine of Cleves, Miss FANNY KEMBLE,
Catherine de Medicis, Mrs LOVELL.

With the Petite Comedy called

THE WEDDING DAY.

Lord Rakeland, Mr BAKER, Sir Adam Contest, Mr BARTLEY,
Mr Contest, Mr HENRY, Mrs Hamford, Mrs DALY,
Lady Contest, (with the Song '*In the dead of the night,*') Miss Taylor.

After which, the new Grand Comic Pantomime, called

Hop o' my Thumb, & his Brothers;
Or Harlequin & the Ogre.

Llewellyn Bala, Mr HENRY, Hengo, (his Squire) Mr F. SUTTON,
Little Jack, (or Hop o' my Thumb,) Miss POOLE,
His Brothers, Masters Foster, Moggridge, C. Moggridge, Kendall,
Clarke, C. Clarke. Madoc Mawr, (the Ogre) Mr W. Payne,
Drawbolt, the Porter of the Castle, Signor PAULO,
Priscilla Puddingsleeves, (the Cook) Mr BARNES,
Genius of the Harp, Miss P. HORTON, Harlequin, Mr ELLER,
Colombine, Miss DAVIS,
Clown, Signor PAULO, Pantaloon, Mr BARNES,
Lacqueypatch, (Harlequin's Valet) Mr F. SUTTON,

New Scenery.

SCENE 1—Interior of Llys Bale—the Palace of Bala, on Llyn Tegid, or the Fair Lake—Cader Idris in the distance 2—The Ogre'sCastle on Draig y Can, by Moonlight and Sunrise 3—The Brazen Bridge over Dreg y Nan 4—The Ogre's Grand Kitchen 5—Pont y Manach, or the Devil's Bridge 6—Llwyn of Nannan, or the Haunted Oak—the Vision of the Genius of the Harp 7—The Brazen Castle 8—The Ogre's Vaults of Riches 9—Hop o' my Thumb's Home—which is transformed into 10—Thumb Palace 11—Llyn Ogwen 12—Landscape and Inn—sign, the Prince of Wales 13—The Interior of the Pavillon at Charing Cross, and a Fac-simile of the grand Skeleton of the Whale 14—Outside of the Shop of Tim Telescope, Optician, &c, by Moonlight 15—The Nabob's Pleasure Grounds—in which will be shew an exact representation of The Grand Clarence Vase 16—A Rural Farm, near London 17—The Local Cosmorama 18—The Gateway of the Public House 19—The Launch of the Thunderer at Woolwich 20—The Illuminated Grove, at the time of a Grand Festival, in which the celebrated Herr Cline will perform on the Tight Roap 21—The Temple of the Genius of the Harp.

Messrs. Grieves' Local Cosmorama.

Printed & Published every Morning, by E. Thomas, Exeter Street, opposite Exeter Hall, Strand.—All letters to be post paid.

THE
Theatrical Observer;
AND
Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice.."—OTHELLO.

No. 3158. *Saturday, Jan.* 28, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer*

Drury Lane Theatre.

LAST night, for the accommodation of the juvenile branches of families, there was a repetition of the same pieces which were played on the preceding Friday, viz. *The Brigand*, the Pantomime, and *The Bride of Ludgate*, but, owing to many of the schools having recommenced their duties, there were not so many children present as on the former occasion. Miss Mitford has written an Opera, which, we hear, has been accepted at this Theatre, and will be cast with all the operatic strength of the company; the music will be partly new, and partly selected from the works of foreign composers.

Covent Garden Theatre.

LAST evening, after *Catherine of Cleves*, Mrs Inchbald's petite Comedy of *The Wedding Day* was revived, when Miss Taylor sustained (for the first time in London, we believe,) the character of *Lady Contest*, and never since the stage has lost its brightest ornament, the lamented Mrs Jordan, have we seen so charming a personation of Mrs Inchbald's unsophisticated heroine, or heard the sweet ballad 'In the dead of the night,' sung with so much true *gusto* and simplicity—the charm of such singing. *Sir Adam Contest* is quite out of Bartley's line, Farren is the man fitted by nature and art for the character, but as he is at the other house we should like to have seen F. Matthews try his powers in the part; there is an occasional acerbity in his style of acting exactly suited to *Sir Adam*. Mr Henry was the *Young Contest*, and not only looked, but acted like a gentleman; there is no young man in this Theatre more deserving encouragement than Mr Henry; in all he does he evinces talent, and an anxious desire to please. Baker's *Lord Rakeland* was intolerable;—why did not Mr Wrench play it?

The re-opening of the Italian Opera House is deferred till this day week, when will be performed *L'Esule di Roma*, in which Madame Devrient will make her first appearance in this country. "God save the King," and "Rule Britannia," have been rendered into Italian, and re-arranged expressly for this Theatre, and will be sung on the opening night. Nothing can exceed the chaste elegance of the interior of this noble Theatre, as it now appears. The fronts of the boxes are coloured light green, with dead gold ornaments, the lightness of which contrasts admirably with the deep crimson velvet cushions and curtains with which the boxes are furnished. The ceiling has been repainted by Grieve, and a magnificent new lustre suspended from the

centre; the proscenium has been enlarged, and there is a new drop curtain of a rich arabesque pattern in crimson and gold. The scenery and dresses will be all entirely new, and no expense or pains will be spared by Mr Monk Mason to render this Theatre worthy of public patronage. We heartily wish him success.

The other night, at the Adelphi, one of the ladies who personate the statues, fell off the platform in her descent to the lower regions, but fortunately sustained no material injury.

The Lord Chamberlain has sent to forbid the performance of *a Play* at Covent Garden on Monday night, being the 30th of January, so the Theatre will be closed. There will be an Oratorio at Drury Lane.

Fashionable Lounges

To the Editor of The Theatrical Observer.

Dear Mr Editor—I address you from the highly respectable house known as the *Mitre Tavern*, in Mitre Court, Fleet Street, and kept by that Prince of good fellows, William Smith—here I find delicious old wines, exquisite punch, and every thing else that can make a jolly fellow, like you or me, happy—prices very moderate—quite a resort for performers and commercial men—an Harmonic Meeting every Wednesday evening—do pop in—just wish to say a word—beg pardon, hope I don't intrude—but will you excuse me—I have to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town.

Monday call at the Queen's Bazaar 78, Oxford Street—splendidly fitted-up and magnificently arranged—visit the *British Diorama*, the 4 Views, by Stanfield, highly interesting—Lounge in the *Physiorama*, 14 Views from all parts of the world truly unique and beautiful—Step into the Room where Burns's *Jolly Beggars* are exhibited, composed of 8 Figures, the size of life, by the self-taught Scottish Artist, which for delicate conception, gracefulness of attitude, proportion of parts, & exquisite finish of workmanship have never been equalled.

Afterwards, I inspect the wonder of wonders, *The Gigantic Whale*, the length of which is 95 feet, at the handsome Pavilion, Charing-Cross,—hundreds of the curious, visit this Queen of the Seas, which excites the admiration, and astonishment of the public.

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To-morrow I anticipate a delightful hour in examining *The Automatons*, at 28 Old Bond Street—The Musical Lady, Juvenile Artist, Magician, Rope Dancer, Walking Figure, Magnificent Vase, &c. also a Mechanical Moving Cosmorama. These singular curiosities, I am told, will shortly leave England for America.

On Friday, I pop in to examine *Miss Linwood's* curious Needle-Work, in Leicester Square—just added other beautiful specimens of her art.

Drop in at Tate's, 49, Leicester Square, where there is a matchless re-union of articles of taste and virtu, and everything that is rare in Marbles, Bronzes, Pictures, China, Bijouterie, and costly Furniture—must provide myself with a set of his casts, in bronze, of living characters, executed *a merveille*, striking likenesses, and very cheap.

Saturday evening call in at Brett's, 109, Drury Lane, for my weekly allowance of *Cream of the Valley*, and Patent Brandy, as recommended by my Physician. Can't bear to give trouble, so just pop a couple of bottles in my pockets, and order a gallon of each to be sent to Mrs.——, who, though a most exemplary member of the Temperance Society, has no objection to a drop of good stuff, taken *medicinally*.

Last night I had a puzzler ;—just as I was putting on my night-cap, "Paul,' said Mrs. Pry, "what is more brilliant than Peak's wit, or blacker than Miss Love's eyes? I made a hit—*Warren's Jet Blacking!*—Isn't that a good one?—but I intrude, beg pardon, your's, &c. PAUL PRY.

Theatre Royal, Drury Lane.

This Evening, (3d time) the Domestic Drama, called

THE RENT DAY.

In the course of which will be realized the Subjects of the popular Engravings after WILKIE;—Viz.

'The Rent Day,' & 'The Distraining for Rent.'

Grantley, Mr BRINDAL, Old Crumbs, Mr YOUNGE,
Martin Heywood, Mr WALLACK, Toby Heywood, Mr COOPER,
Bull-frog, Mr HARLEY, Hyssop, Mr BEDFORD,
Silver Jack, Mr H. WALLACK. Beanstalk, Mr HUGHES,
Stephen, Mr Salter, Burly, Mr Hatton, Sailor, Mr Eaton,
First Farmer, Mr Fenton, Second Farmer, Mr C. Jones.
Rachel Heywood, Miss PHILLIPS, Polly Briggs, Mrs HUMBY

After which, the Interlude of

THE SCAPE-GOAT.

Old Eustace ..... Mr HUGHES, Charles ..... Mr BRINDAL,
Ignatius Polyglot, Mr FARREN, Robin, Mr ROSS,
Master Frederick, Miss Marshall,
Harriet, Miss CRAWFORD, Molly Maggs, Mrs ORGER,

To conclude with a New Grand Christmas Comic Pantomime, with New Music, Scenery, Machinery, &c. entitled

Harlequin & Little Thumb;

Or, the Seven Leagued Boots!

Little Thumb, Miss M. A. MARSHALL,
Jeremiah Thumb, Master Chekeni, Finikin Thumb, Master Lewis,
William Thumb, Master Fenton, Finger-and-Thumb, Master Carr,
Thomas M'Kinlay Thumb, Master C. Fenton,
Lorenzo, (in love with Zelinda, afterwards Harlequin) Mr HOWELL,
Count Manfred, (afterwards Pantaloon) Mr BARTLETT,
Scamperini, (his Servant, afterwards Clown) Mr SOUTHBY,
Zelinda, (afterwards Columbine) Miss BASEKE,
Gaffer Thumb, Mr COOKE, Dame Thumb, Mrs EAST,
Midshipman, (afterwards rival Harlequin,) Mr CHEKINI,

New Scenery.

ACT I—Scene 1—A forest, with view of the Ogre's Castle—Andrews 2—A room in Gaffer Thumb's cottage—Andrews 3—Splendid hall in the Ogre's castle—Marinari 4—Outside of Gaffer Thumb's cottage—Andrews 5—Another part of the forest, with Mount Ætna in distance—Andrews 6—Spacious dining-room in the Ogre's castle—Marinari 7—Water-mill near Canterbury—Andrews 8—An English sea-port—Adams 9—Millihers', Tobacconist's, and Doctor's Shop—the arrival of the Cholera Morbus!—Andrews 10—'My Lady's Bed Chamber'—Andrews 11—Woody landscape and gypsey tent—Andrews 12—Exhibition of the Gigantic Whale—Franklin 13—Exterior of the King's Theatre—Henry 14—Interior of the King's Theatre—Henry 15—Stanfield's Grand Diorama 16—Painter's House and Grocer's Shop—Andrews 17—Interior of Artist's Room—Marinari 18—Turnpike-gate and Highgate Tunnell—Andrews 19—Inside of Gaffer Thumb's cottage 20—The Feast of the Faries—Marinari.

Stanfield's New and Splendid Diorama,
Displaying Venice and its adjacent Islands.

Theatre Royal, Covent Garden.

This Evening, the Opera of

CINDERELLA.

Felix, Prince of Salerno, Mr WILSON,
Baron Pompolino, Mr G. PENSON, Alidoro, Mr G. STANSBURY,
Pedro, Mr KEELEY, Dandini, Mr MORLEY,

Cinderella... .Miss INVERARITY, Clorinda.....Miss CAWSE,
Thisbe, Miss HORTON, Fairy Queen, Miss H. CAWSE.

After which, the new Grand Comic Pantomime, called

Hop o' my Thumb, & his Brothers;
Or Harlequin & the Ogre.

The Overture and most of the Music composed by Mr G. Stansbury. The Scenery Painted by Messrs Grieve's, Finley, Pugin, &c.

Llewellyn Bala, Mr HENRY, Hengo, (his Squire) Mr F. SUTTON,
Little Jack, (or Hop o' my Thumb,) Miss POOLE,
His Brothers, Masters Foster, Moggridge, C. Moggridge, Kendall, Clarke, C. Clarke. Madoc Mawr, (the Ogre) Mr W. Payne,
Drawbolt, the Porter of the Castle, Signor PAULO,
Priscilla Puddingsleeves, (the Cook) Mr BARNES,
Genius of the Harp, Miss P. HORTON, Harlequin, Mr ELLER,
Colombine, Miss DAVIS,
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Messrs. Grieves' Local Cosmorama.

Represents the progress of their Majesties and Suite, in the Royal Shallop, to the Opening of New London Bridge; comprising the Views of Waterloo Bridge, Somerset House, The Temple Garden, Blackfriars Bridge, and the New London Bridge, as it appeared on the First of August, 1831.

Printed & Published every Morning, by E. Thomas, Exeter street, opposite Exeter Hall, Strand.—Al letters to be post paid.

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No. 3159. *Monday, Jan.* 30, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer*

Drury Lane Theatre.

The Rent Day was performed, for the third time, on Saturday night, and excited the most intense interest; the story is one which goes at once home to the bosom of every spectator, and awakens the sympathies of human nature. *The Scape-Goat* and the Pantomime followed. The house was not full.

Covent Garden Theatre.

THE Opera of *Cinderella*, and the Pantomime, were performed on Saturday night, to a good house. It is doubtful whether Mayerbeer's Opera of *Robert le Diable* will not be produced here before the Drury version is ready after all, as although it has not been publicly announced, it is preparing with all possible dispatch. Braham is nearly perfect in the music of the hero, and Reynoldson in that of the fiend. *On dit* that the only two creditors who refuse to agree to the terms offered by the proprietors of this Theatre, are a Mr White, a builder, and Farley, the actor. It is almost incredible that the last named person, who has amassed an ample fortune under the patronage of the Kemble family, can be so sordid as to throw impediments in the way of adjusting the embarrassed affairs of his benefactors, and he having no family of his own!

OLYMPIC.—This *bijou* of a Theatre has been literally crammed every night during the last week; on Saturday evening, one of the light fingered gentry taking advantage of the crowd in the pit, attempted to walk off with a gentleman's cloak, but was stopped by the Policeman on duty, and taken to the station-house to answer for his misdeeds; he was very pathetic in his entreaties to be liberated, declaring, as it was his first, so should it be his last appearance at the Olympic Theatre.

We understand that Mr Rayner is not to remain quiet in his management of the New Strand Theatre;—measures have already been taken to put a speedy stop to the performances of his company, and, as the law now stands, the result cannot be doubtful;—the house was not full on Saturday night.

On Friday night, some thieves entered the house of Mr Keeley by means of a false key, while Mr K. was at the Theatre, and carried off a cloak, top coat, and two hats, value about £14.

It is said that Mr Arnold intends, when he has rebuilt his English Opera House, to endeavour to obtain an extension of his license, not as to the length of time he is permitted to perform, but as to the na-

ture of the pieces to be represented, so as to allow him a wider dramatic range. Mr Petit is, we hear, to be the builder of the new Theatre, and Beazley the architect.

We are sorry to hear that poor Blanchard has met with a cold reception in America, the second night he appeared at the Bowry Theatre there were not eighty people present.

George Colman, upon being remonstrated with upon the liberty he took with the new Pieces submitted to his ordeal, by "cutting out the oaths," replied, "God bless you, my dear fellow! why look at *my* Dramas, they contain enough damns to satisfy the public for the next half-century, I can't afford any more!"—*English Figaro.*

Fashionable Lounges

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Theatre Royal, Drury Lane.

This Evening, being the Anniversary of the Martyrdom of King Charles,

THERE WILL BE A

GRAND MISCELLANEOUS

Selection of Music

CONDUCTED BY MR H. R. BISHOP.

PART I.

Handel's Grand Coronation Anthem—Zedok the Priest.

Solo, Mr Phillips—Confirma hoc Deus.

Air, Miss Lloyd—O magnify the Lord—Handel.

Martin Luther's Hymn—Mr Braham, and Chorus—Trumpet Obligato, Mr Harper.

Aria, Mrs H. R. Bishop—Vengo a Voi—Con Coro.

Air, Mr Templeton—Lord Remember David.

Air, Miss Pearson—What tho' I trace.

Air, Mr Phillips—Honor and Arms—Handel.

Grand Selection from the Creation—Haydn.

Air, Madame Stockhausen—With verdure clad.

Recit. Mr E. Seguin—And God Said—and Air—Now Heaven in fullest glory shone.

Air, Mr Braham—In native worth

Recit. Mr Bedford—And God made the Firmament.

Air, Mrs H. R. Bishop—The marvellous work—and Chorus.

Recit. Mr Braham—In splendour bright—Grand Chorus—The Heavens are telling—The Solo parts by Mrs H. R. Bishop, Mr Braham, & Mr Pnillips.

AT THE END OF THE FIRST PART.

Harper's Professional Brass Band,

Will perform (for the first time in Public) the March from Mozart's Zauberflotte; an Air, from Auber's Fra Diavolo; and the Prayer, from Rossini's Mose in Egitto.

This Band is composed entirely of Brass Instruments, & consists of the following Performers :—

Trumpets.—Messrs. Harper, Irwin, Haycroft, Harper, Jun. Napier, Wallis. *Bugles.*—Messrs. Mc. Farlane, Distin, Ed. Harper. *Horns.*—Messrs. Platt, Rae, Daniells, Kielbach, Gough, J. Rae,

Fellowes, C. Tully. *Trombones.*—Messrs. Smithers, Smithers, Jun. Albrecht. *Hybernicon.*—Ponder. *Drums.*—Chipp.

The Pieces are Arranged, & Conducted by Messrs. Keans & Tutton.

PART II.

Overture.—Spohr.

Quartetto, Madame Stockhausen, Mrs H. R. Bishop, Mr T. Cooke, & Mr Phillips—Cielo il mio labbro.

Aria, Mr Seguin—Non piu andrai—Mozart.

Aria, Mrs H. R. Bishop—Di piacer mi balza il cor.

Air, Mr T. Cooke—Who would not love.

Air, Miss Pearson—Gaily chaunt the summer birds.

Grand Scéna from Der Freischutz, Mad. Stockhausen, with the German words—Weber.

New National Song, Mr Braham—Hurrah for merry England—Neuhomm.

Duetto, Mad. Stockhausen and Mrs H. R. Bishop—Su l'aria—Mozart.

Air, Miss Lloyd—The last rose of summer.

Air, Mr Templeton—Blow, blow, thou winter's wind.

New Air, Mr Phillips,—The sea! the sea!

New Swiss Air, Mad. Stockhausen—Le Mont Blanc, composed, & acc. on the Harp by M. Stockhausen.

Duetto, Mrs H. R. Bishop, and Mr Phillips—Giovinette, and Chorus—Mozart.

Grand Finale to the First Act of Tancredi—Rossini. Ciel che feci—Mrs H. Bishop, Miss Lloyd, Mrs Mapleson, Mr Braham, Mr T. Cooke, Mr Seguin, and Chorus.

PART III.

Overture, (first time at these performances,) Le Dieu et la Bayadere—Auber.

Air, Miss Pearson—We met—T. H. Bayley.

Air, Mr Braham—The Bay of Biscay.

Glee, Miss Pearson, Mr Templeton, Mr Robinson, and Mr Bedford—O, my love is like the red red rose– Knyvett.

Grand Finale—Hail to the House of Hapsburgh—Rossini. The Solo part by Mr Bedford.

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No. 3160. *Tuesday, Jan.* 31, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer.*

Covent Garden Theatre.

THE Lord Chamberlain having forbidden the performance of a play last night, and the manager thinking there was not enough musical amateurs to fill the two Theatres on the same evening, closed this house, and the consequence is that more than 150 persons will be docked of one sixth part of their weekly salary, because King Charles had his head cut off nearly 200 years ago! This wants a reform!

Drury Lane Theatre.

LAST night, it being the anniversary of the martyrdom (as it is called,) of King Charles, there was a grand Miscellaneous Selection of Antient and Modern Music, at this Theatre, under the direction of Mr Bishop. The first part commenced with Handel's Coronation Anthem, which was cleverly executed, though the chorus singers were not so numerous as on former occasions, indeed, the number was so scanty that it left half of the seats unoccupied, which had a very bad effect from the front of the house. A Miss Lloyd, a pupil of T. B. Sale, sang 'O magnify the Lord,' in a pure and pleasing style, and did great credit to her master. Mrs Bishop, who sang once at these performances as Miss Riviere, made her first appearance since she has been the wife of the composer, and was most favorably received; her voice is a soprano of a good quality, her execution his neat, and sometimes brilliant, and the effect of good teaching was obvious in all she sang; we think, however, she might have selected songs more calculated to have made an impression on her auditors. Madame Stockhausen, as usual, sang with infinite sweetness; a new Swiss air she introduced was the favorite of the night; it was rapturously applauded and encored. Braham was in good voice, and sang Luther's Hymn finely;—he was encored in it, and also in a new song, with a most noisy accompaniment, by Chevalier Neukomm.

H. Phillips sang a new song, by the same composer, which called forth a merited and enthusiastic encore;—it was called 'The Sea.' Mr Templeton met with very unkind usage, being dreadfully hissed while singing 'Lord remember David,' which he sang as well as he sings any thing. Mr Seguin, Mr T. Cooke, and Miss Pearson, filled up the evening's entertainments. Mrs Wood was not sufficiently recovered to appear. The great novelty of the evening was the introduction between the first and second parts, of Harper's band of metallic instruments, which played three elaborate pieces of music with an astonishingly fine and pleasing effect, the applause was abundant, and the second piece, an air from *Fra Diavolo*, was encored. Mr Harper took his idea from the Russian Horn Band, and the perfec-

tion he has already brought it to, reflects the highest credit on him; nothing can exceed the mellowness and richness of the tones produced.

A young *lady*, named Eliza Thompson, was charged at Bow Street, on Saturday, with assaulting McDonald, an active officer belonging to the Theatre. The lady was *cut off* the free-list, on account of her improper conduct, but on the above night she obtained admission in the dress of a naval officer, but was soon discovered, and when taken into custody, she drew her dirk, and pitched into McDonald right and left;—she was fined 30s.—*A Dandy Thief* was taken up at the Strand Theatre, for attempting to steal a lady's purse;—he was sent for two months to the House of Correction. One of the above gentry offered Higgins a policeman £20 a week for the run of Covent Garden Theatre.

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PAUL PRY.

Theatre Royal, Covent Garden.

This Evening, (6th time,) a new Tragedy, called

Catherine of Cleves.

Henry the Third, (King of France,) Mr J. MASON,
Henry of Lorraine, Mr WARDE, Paul Caussade, Mr C. KEMBLE,
Lavalette, Mr HENRY, La Chapelle, Mr IRWIN,
Anne D'Arquez, Mr ABBOTT, Ruggieri, Mr G. BENNETT,
Saint Paul, Mr PAYNE, Du Halde, Mr MEARS,
Arthur ..... Miss TAYLOR, Marcel ..... Mr F. MATTHEWS
Catherine of Cleves, Miss FANNY KEMBLE,
Catherine de Medicis, Mrs LOVELL.

With the Farce of

TEDDY THE TILER.

Teddy the Tiler, Mr POWER, Lord Dunderford, Mr EVANS,
Lady Dunderford, Mrs DALY.

After which, the new Grand Comic Pantomime, called

Hop o' my Thumb, & his Brothers;
Or Harlequin & the Ogre.

The Overture and most of the Music composed by Mr G. Stansbury.
The Scenery Painted by Messrs Grieve's, Finley, Pugin, &c.

Llewellyn Bala, Mr HENRY, Hengo, (his Squire) Mr F. SUTTON,
Little Jack, (or Hop o' my Thumb,) Miss POOLE,
His Brothers, Masters Foster, Moggridge, C. Moggridge, Kendall,
Clarke, C. Clarke. Madoc Mawr, (the Ogre) Mr W. Payne,
Drawbolt, the Porter of the Castle, Signor PAULO,
Priscilla Puddingsleeves, (the Cook) Mr BARNES,
Genius of the Harp, Miss P. HORTON, Harlequin, Mr ELLER,
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Clown, Signor PAULO, Pantaloon, Mr BARNES,
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Represents the progress of their Majesties and Suite, in the Royal Shallop, to the Opening of New London Bridge; comprising the Views of Waterloo Bridge, Somerset House, The Temple Garden, Blackfriars Bridge, and the New London Bridge, as it appeared on the First of August, 1831.

Theatre Royal, Drury Lane.

This Evening, the Tragedy of

VIRGINIUS.

Appius Claudius, Mr H. WALLACK,
Caius Claudius, Mr BRINDAL, Sciccius Dentatus, Mr COOPER,
Virginius, Mr MACREADY,
Icilius, Mr WALLACK, Marcus, Mr COOKE,
Numitorius, Mr THOMPSON, Lucius, Mr YOUNGE,
Publius, Mr HONNER, Titus, Mr YARNOLD.
Virginia.....Miss PHILLIPS, Servia.....Mrs FAUCIT.

To conclude with a New Grand Christmas Comic Pantomime, with New Music, Scenery, Machinery, &c. entitled

Harlequin & Little Thumb ;
Or, the Seven Leagued Boots!

The Overture and New Music, composed by Mr Hughes.
The Scenery by Mess. Marinari, Andrews, Adams, Franklin, Hilliard, and Stanfield ; assisted by Mess. Hollogan, Seward, &c.
The Dresses by Mr Palmer, Mrs Coombe, &c. The Machinery, by Mr Nall.
The Properties and Decorations by Mr Blamire.
The Tricks and Transformations, by Messrs. Seymour and Blamire.

Little Thumb, Miss M. A. MARSHALL,
Jeremiah Thumb, Master Chekeni, Finikin Thumb, Master Lewis,
William Thumb, Master Fenton, Finger-and-Thumb, Master Carr,
Thomas M'Kinlay Thumb, Master C. Fenton,
Lorenzo, (in love with Zelinda, afterwards Harlequin) Mr HOWELL,
Count Manfred, (afterwards Pantaloon) Mr BARTLETT,
Scamperini, (his Servant, afterwards Clown) Mr SOUTHBY,
Zelinda, (afterwards Columbine) Miss BASEKE,
Gaffer Thumb, Mr COOKE, Dame Thumb, Mrs EAST,
Midshipman, (afterwards rival Harlequin,) Mr CHEKINI,

New Scenery.

ACT I—Scene 1—A forest, with view of the Ogre's Castle—Andrews 2—A room in Gaffer Thumb's cottage—Andrews 3—Splendid hall in the Ogre's castle—Marinari 4—Outside of Gaffer Thumb's cottage—Andrews 5—Another part of the forest, with Mount Ætna in distance—Andrews 6—Spacious dining-room in the Ogre's castle—Marinari 7—Water-mill near Canterbury —Andrews 8—An English sea-port—Adams 9—Millihers', Tobacconist's, and Doctor's Shop—the arrival of the Cholera Morbus!—Andrews 10—'My Lady's Bed Chamber'—Andrews 11—Woody landscape and gypsey tent—Andrews 12—Exhibition of the Gigantic Whale—Franklin 13—Exterior of the King's Theatre—Henry 14—Interior of the King's Theatre—Henry 15—Stanfield's Grand Diorama 16—Painter's House and Grocer's Shop—Andrews 17—Interior of Artist's Room—Marinari 18—Turnpike-gate and Highgate Tunnell—Andrews 19—Inside of Gaffer Thumb's cottage 20—The Feast of the Faries—Marinari.

Stanfield's New and Splendid Diorama,

Displaying Venice and its adjacent Islands.

Printed & Published every Morning, by E. Thomas, Exeter Street, opposite Exeter Hall, Strand.—Al letters to be post paid.

THE
Theatrical Observer;
AND
Daily Bills of the Play.

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No. 3161. *Wednesday, Feb.* 1, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer*

Covent Garden Theatre.

Catherine of Cleves continues to attract very good houses, there was a capital box list, boasting several aristocratical names, to its sixth performance yesterday evening. It was followed by *Teddy the Tiler,* during which Power kept the audience in continued laughter, and the Pantomime, which thanks to the inimitable acting of Miss Poole, appears as if it would be the most attractive one which has been produced for many years.

Drury Lane Theatre.

SHERIDAN KNOWLES's Tragedy of *Virginius* was performed here last night. The excellence of Macready in the hero is so universally known and acknowledged that it seems almost superfluous to do more than simply announce that he performed the part; we cannot, however, refrain from noticing the exquisite beauty of his acting in the scene where he draws from his daughter the secret of her love for *Icilius,* and in that in which he betroths her to him; it was so natural, and so replete with quiet and almost imperceptible touches of genius as to afford one of the most perfect specimens of the histrionic art we ever witnessed. Wallack, Cooper, Brindal, and Miss Phillips, supported their respective characters with great ability. The Pantomime followed the Tragedy.

NEW STRAND THEATRE.—There was a very good house here, last night, to witness Mrs Waylett's performance in the Burletta of *Mystification,* in which she introduced three songs "Away to the Mountain's brow," "Come dwell with me," and "The Tinkling Bells," all of which she sung very sweetly, and received great applause. *Love's Frailties* concluded, in which Mr T. Hughes shows much ability as the little dandy gardener. We hope soon to see him in a better character.

We are threatened with lots of new Theatres; there is one already at Paddington, and two more are about to be built there, in one of which, it is said Mr Kean will be part proprietor; and Mr Robinson intends to rebuild a splendid Theatre on the site of the Pantheon, with concert and assembly rooms attached.

On dit, that Planche is engaged in writing a new Farce, to be called *Borrowed Ideas; or. Not One of my Own.*

Mr Serle's new forthcoming Tragedy is to be called *The Merchant of London* we hear; and, therefore, conclude it is the same he gave a friend of ours to read, as much as four years ago, who thought highly of it; it was then called *The London Merchant,* and the gentleman to whom we allude recommended Serle to change the title. Lillo's Tra-

gedy of *George Barnwell* being also called *The London Merchant.*—If it be the same Tragedy it is written in imitation of the style of our elder dramatists.

In one of Garrick's letters, in reply to a half denunciation to appeal to the public, by a clergyman named Hawkins, a *ci devant* professor of poetry in one of the universities, whose Tragedy of 'Alfred' Garrick would not perform, we find the following hard hit:—"Can you really believe that this unprovoked intemperate behaviour can make me submit to your inquisitorial menaces? 'Perform my Plays, or I'll appeal to the public!' If you will publish *your Plays* with your appeal I'll forgive you the rest!"

Fashionable Lounges

To the Editor of The Theatrical Observer.

Dear Mr Editor—I address you from the highly respectable house known as the *Mitre Tavern*, in Mitre Court, Fleet Street, and kept by that Prince of good fellows, William Smith—here I find delicious old wines, exquisite punch, and every thing else that can make a jolly fellow, like you or me, happy—prices very moderate—quite a resort for performers and commercial men—an Harmonic Meeting every Wednesday evening—do pop in—just wish to say a word—beg pardon, hope I don't intrude—but will you excuse me—I have to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town.

Monday call at the Queen's Bazaar 78, Oxford Street—splendidly fitted-up and magnificently arranged—visit the *British Diorama*, the 4 Views, by Stanfield, highly interesting—Lounge in the *Physiorama*, 14 Views from all parts of the world truly unique and beautiful—Step into the Room where Burns's *Jolly Beggars* are exhibited, composed of 8 Figures, the size of life, by the self-taught Scottish Artist, which for delicate conception, gracefulness of attitude, proportion of parts, & exquisite finish of workmanship have never been equalled.

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This Evening, the Opera of

ARTAXERXES.

Artaxerxes.....Miss H. CAWSE,
Artabanes, Mr BRAHAM,
Arbaces.....Mr WILSON,
Rimenes, Mr HENRY,
Semira.....(first time).....Miss CAWSE,
Mandane.....Miss SHIRREFF.

With the Musical Entertainment of

THE WATERMAN.

Bundle, Mr F. MATTHEWS, Robin, Mr KEELEY,
Tom Tug, Mr BRAHAM,
In which character he will sing "And did you not hear of a jolly young Waterman," "Then farewell my trim-built Wherry," and "The Bay of Biscay O."
Mrs Bundle, Mrs TAYLEURE, Wilhelmina, Miss CAWSE.

After which, the new Grand Comic Pantomime, called

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Or Harlequin & the Ogre.

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Messrs. Grieves' Local Cosmorama.

Theatre Royal, Drury Lane.

This Evening, (4th time) the Domestic Drama, called

THE RENT DAY.

In the course of which will be realized the Subjects of the popular Engravings after WILKIE;—Viz.

'The Rent Day,' & 'The Distraining for Rent.'

Grantley, Mr BRINDAL, Old Crumbs, Mr YOUNGE,
Martin Heywood, Mr WALLACK, Toby Heywood, Mr COOPER,
Bull-frog, Mr HARLEY, Hyssop, Mr BEDFORD,
Silver Jack, Mr H WALLACK Beanstalk, Mr HUGHES,
Stephen, Mr Salter, Burly, Mr Hatton, Sailor, Mr Eaton,
First Farmer, Mr Fenton, Second Farmer, Mr C. Jones.
Rachel Heywood, Miss PHILLIPS, Polly Briggs, Mrs HUMBY.

In the Course of the Evening

Auber's Overture to the Opera of Le Philtre,
And P. Lindpaintner's Overture to Joko, le Singe du Bresil.

With the new Musical Drama, called

MY OWN LOVER.

Scipio, Mr HARLEY,
Don Vincent D'Almanza, Mr WALLACK,
Signor Fernando, Mr J. RUSSELL, Roderiquez, Mr S. JONES,
Don Henry, Mr WOOD, Carlo, Mr BRINDAL,
Donna Julia, Miss PHILLIPS, Floretta, Miss PEARSON,
Laura, Mrs HUMBY, Rosa, Mrs ORGER.

To conclude with the Farce, called

THE JENKINSES.

Mr Carraway, Mr FARREN,
Augustus Gingham .... Mr BRINDAL,
Mr John Jenkins, Mr COOPER,
Master John Jenkins .... Master FENTON,
Mrs John Jenkins, Mrs ORGER,
Miss Georgiana Jenkins, Miss CHAPLIN,
Martha, Mrs BROAD.

To-morrow, The Rent Day, Turning the Tables, and the Pantomime.

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Drury Lane Theatre.

The Rent Day, My Own Lover, and *The Jenkinses,* were the entertainments at this Theatre last night. We understand that *Robert le Diable* is in such a forward state of preparation that it will be performed immediately that Mrs Wood is sufficiently recovered to resume her professional duties. Wood will sustain the part of *Robert,* and H. Phillips that of *Bertram.*

Covent Garden Theatre.

MISS SHIRREFF re-appeared at this Theatre last night as *Mandane,* being her first appearance since her late severe *indisposition,* as the bills state, and, if we may judge from the state of the house, and the warmth of her reception, she has lost none of her popularity by her protracted absence. She was in excellent voice, and sang with all her wonted sweetness and brilliancy of tone; she was encored in 'The Soldier Tir'd.' That she was ill when she first ceased to appear in public there is no doubt, but it is equally true that the *length* of her absence was caused by a misunderstanding between Welsh and the proprietors of this Theatre, with regard to her emoluments. After the Opera, Braham played *Tom Tug,* in *The Waterman,* and sang remarkably well; he was encored in two of his songs, and one of them, 'The Bay of Biscay,' the gods wanted a third time. The Pantomime concluded. In consequence of the éclat with which the entire performance went off, the same entertainments were announced for Wednesday evening next.

OLYMPIC THEATRE.—*The Love Spell,* (Auber's charming Opera of *Le Philtre,*) was performed at this Theatre last night in a very efficient manner, though we confess it had lost to us its greatest charm by the substitution of Miss Ford for Madame Vestris.

QUEEN'S THEATRE.—Mrs Hooper (formerly Miss Brothers of Drury Lane,) has made quite a hit at this Theatre by her performance of *Genevive,* in *The Maid of Switzerland,* and *Christine,* in *The Youthful Queen.*

The new made Countess of Harrington, (*la ci devant* Miss Foote,) and her noble husband were beset with such a crowd, as they were about to alight from their cabriolet at the door of Messrs Rundel and Bride, on Tuesday, that they drove away, thinking the crowd would disperse; that however was not the case, for on their return after a slight *detour,* they found the same set of gapers patiently waiting; the Earl again drove off, but the *ruse* would not succeed, the crowd kept their station, and at last the Countess gladdened their expecting eyes by des-

cending from her carriage, looking as if she were a queen, receiving the homage of her courtiers.

There is a report in Paris that Madame Pasta has become a pr selyte to the doctrines of the new sect of St. Simon, and that she has vested 85000 francs in the funds of the society, that is to say in the hands of M. Rodrigues, a convert to St. Simonianism from Judaism, and supreme chief of the new fangled religion for the finance department. It is also said that she obtained her present congé to perform at Milan, only under a vow to return and abide by the decision of the council of elders, and to adopt such *honest means* of livelihood as the Popes shall decree on full consideration of her capacities.

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Henry of Lorraine, Mr WARDE, Paul Caussade, Mr C. KEMBLE,
Lavalette, Mr HENRY, La Chapelle, Mr IRWIN,
Anne D'Arquez, Mr ABBOTT, Ruggieri, Mr G. BENNETT,
Saint Paul, Mr PAYNE, Du Halde, Mr MEARS,
Arthur ..... Miss TAYLOR, Marcel ..... Mr F. MATTHEWS,
Catherine of Cleves, Miss FANNY KEMBLE,
Catherine de Medicis, Mrs LOVELL.

With the Farce of

COUNTRY QUARTERS.

Mr Desagus, Mr Bartley, Valcour, Mr Abbott, Bounce, Mr Wrench,
Mad. Valcour, Miss Taylor, Julia, Miss Stohwasser, Finette, Miss Poole.

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Represents the progress of their Majesties and Suite, in the Royal Shallop, to the Opening of New London Bridge; comprising the Views of Waterloo Bridge, Somerset House, The Temple Garden, Blackfriars Bridge, and the New London Bridge, as it appeared on the First of August, 1831.

Theatre Royal, Drury Lane.

This Evening, (6th time) the Domestic Drama, called

THE RENT DAY.

In the course of which will be realized the Subjects of the popular Engravings after WILKIE;—viz.

'The Rent Day,' & The Distraining for Rent.'

Grantley, Mr BRINDAL, Old Crumbs, Mr YOUNGE,
Martin Heywood, Mr WALLACK, Toby Heywood, Mr COOPER,
Bull-frog, Mr HARLEY, Hyssop, Mr BEDFORD,
Silver Jack, Mr H WALLACK Beanstalk, Mr HUGHES,
Stephen, Mr Salter, Burly, Mr Hatton, Sailor, Mr Eaton,
First Farmer, Mr Fenton, Second Farmer, Mr C. Jones.
Rachel Heywood, Miss PHILLIPS, Polly Briggs, Mrs HUMBY.

With the Farce of

TURNING THE TABLES.

Mr Knibbs, Mr HUGHES, Mr Jeremiah Bumps, Mr COOPER,
Mr Edgar de Courcy, Mr BALLS,
Jack Humphries, Mr HARLEY, Mr Thornton, Mr C. JONES,
Miss Knibbs, Miss FAUCIT, Mrs Humphries, Mrs C. JONES,
Patty Larkins, Mrs ORGER.

To conclude with a New Grand Christmas Comic Pantomime, with New Music, Scenery, Machinery, &c. entitled

Harlequin & Little Thumb;

Or, the Seven Leagued Boots!

Little Thumb, Miss M. A. MARSHALL,
Lorenzo, (in love with Zelinda, afterwards Harlequin) Mr HOWELL,
Count Manfred, (afterwards Pantaloon) Mr BARTLETT,
Scamperini, (his Servant, afterwards Clown) Mr SOUTHBY,
Zelinda, (afterwards Columbine) Miss BASEKE,
Gaffer Thumb, Mr COOKE, Dame Thumb, Mrs EAST,
Midshipman, (afterwards rival Harlequin,) Mr CHEKINI,

New Scenery.

ACT I—Scene 1—A forest, with view of the Ogre's Castle—Andrews 2—A room in Gaffer Thumb's cottage—Andrews 3—Splendid hall in the Ogre's castle—Marinari 4—Outside of Gaffer Thumb's cottage—Andrews 5—Another part of the forest, with Mount Ætna in distance—Andrews 6—Spacious dining-room in the Ogre's castle—Marinari 7—Water-mill near Canterbury —Andrews 8—An English sea-port—Adams 9—Millihers', Tobacconist's, and Doctor's Shop—the arrival of the Cholera Morbus!—Andrews 10—'My Lady's Bed Chamber'—Andrews 11—Woody landscape and gypsey tent—Andrews 12—Exhibition of the Gigantic Whale—Franklin 13—Exterior of the King's Theatre—Henry 14—Interior of the King's Theatre—Henry 15—Stanfield's Grand Diorama 16—Painter's House and Grocer's Shop—Andrews 17—Interior of Artist's Room—Marinari 18—Turnpike-gate and Highgate Tunnell—Andrews 19—Inside of Gaffer Thumb's cottage 20—The Feast of the Faries—Marinari.

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THE
Theatrical Observer;
AND
Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice.."—OTHELLO.

No. 3163. *Friday, Feb.* 3, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer.*

Covent Garden Theatre.

AT this Theatre last night, after *Catherine of Cleves*, the Farce of *Country Quarters* was given, in which Miss Taylor, Miss Poole, and Wrench acted inimitably well. The Pantomime concluded the evening's amusements.

Drury Lane Theatre.

WE trust that the success of *The Rent Day* will open the eyes of our modern dramatists, by demonstrating to them that there are much better sources from whence they may draw subjects for their dramas, than the works of M. Scribe, and his brethren, and that an author who writes for the stage never succeeds so completely in exciting the interest of an audience as when he represents actions, scenes, and circumstances, which are familiar to them. Mr Jerrold has been fortunate in the cast of his drama, for the performers, one and all, appear to like their parts, and as their parts suit them, the effect is complete. It was repeated last night, with the Farce of *Turning the Tables*, and the Pantomime Harley was irresistibly laughable in *Jack Humphries*, and when he acts as he did last night leaves us no cause to regret the absence of Liston. Cooper was excellent in *Jeremiah Bumps.*—The house was well attended.

The Garrick Club, which has for its object the encouragement and support of the best interests of the drama, opened the doors of its mansion, in King Street, Covent Garden, for the first time on Wednesday, when a great many of the members dined there. The house is furnished handsomely, but without ostentation, and from its contiguity to the Theatres is particularly well adapted for the purpose. This club has an advantage over most of the others, as all the members are known to each other, which of course renders the intercourse more familiar and agreeable. The grand inauguration dinner will take place in a short time.

The workmen have actually commenced digging the foundation of the new Theatre, about to be erected in Portman Market, which is to be under the patronage of the ground landlord, Mr Portman, and the Duchess of St. Albans. Egerton is to be the Manager.

A new national Opera is at present in rehearsal at our Theatre.—The renowned *Granua Uaile* is a prominent character in the piece, and the music, we understand, is selected from those numerous delightful Irish melodies, which by some unaccountable neglect, are yet strangers to the stage, although perfectly familiar to every admirer of the strains of our native isle.—*Dublin Times.*

In 1760 a Signora Paganini, a cantatrice of great talent, came to this country, and was so great a favorite that when it was her turn to have a benefit, such crowds assembled at the doors of the Opera House, that not one third could gain admission. Caps were lost and gowns torn to pieces, without number or mercy, in the struggle to get in. Ladies in full dress, who had sent away their servants and carriages, were obliged to walk home in great numbers, without caps or attendants.

In consequence of the breaking out of the Cholera Morbus in Edinburgh, the proper authorities of that City have commanded the Theatre to be closed for the present.

Fashionable Lounges

To the Editor of The Theatrical Observer.

Dear Mr Editor—I address you from the highly respectable House known as the *Mitre Tavern*, in Mitre Court, Fleet Street, and kept by that Prince of good fellows, William Smith—here I find delicious old wines, exquisite punch, and every thing else that can make a jolly fellow, like you or me, happy—prices very moderate—quite a resort for performers and commercial men—an Harmonic Meeting every Wednesday evening—do, pop in—just wish to say a word—beg pardon, hope I don't intrude—but, will you excuse me—I have to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town.

Monday call at the Queen's Bazaar 78, Oxford Street—splendidly fitted-up and magnificently arranged—visit the *British Diorama*, the 4 Views, by Stanfield, highly interesting—Lounge in the *Physiorama*, 14 Views, from all parts of the world truly unique and beautiful—Step into the Room where Burns's *Jolly Beggars* are exhibited, composed of 8 Figures, the size of life, by the self-taught Scottish Artist, which for delicate conception, gracefulness of attitude proportion of parts, & exquisite finish of workmanship have never been equall'd.

Afterwards, I inspect the wonder of wonders, *The Gigantic Whale*, the length of which is 93 feet, at the handsome Pavilion, Charing-Cross,—hundreds of the curious, visit this Queen of the Seas, which excites the admiration, and astonishment of the public.

Tuesday, call at the Egyptian Hall Bazaar, Piccadilly, to hear the *Double Sighted Highland Youth*—found the room crowded with nobility from all parts of the Continent—(by the bye, he quite delighted their Majesties, Prince George, and a numerous party, at the Pavilion,) will exhibit every half-hour from 12 to dusk—must not fail to drop in—wouldn't miss seeing such a wonder for the world.

To-morrow I anticipate a delightful hour in examining *The Automatons*, at 28 Old Bond Street—The Musical Lady, Juvenile Artist, Magician, Rope Dancer, Walking Figure, Magnificent Vase, &c. also a Mechanical Moving Cosmorama. These singular curiosities, I am told, will shortly leave England for America.

On Friday, I pop in to examine *Miss Linwood's* curious Needle-Work, in Leicester Square—just added other beautiful specimens of her art.

Drop in at Tate's, 49, Leicester Square, where there is a matchless re-union of articles of taste and virtu, and everything that is rare in Marbles, Bronzes, Pictures, China, Bijouterie, and costly Furniture—must provide myself with a set of his casts, in bronze, of living characters, executed *a merveille*, striking likenesses, and very cheap.

Saturday evening call in at Brett's, 109, Drury Lane, for my weekly allowance of *Cream of the Valley*, and Patent Brandy, as recommended by my Physician. Can't bear to give trouble, so just pop a couple of bottles in my pockets, and order a gallon of each to be sent to Mrs.——, who, though a most exemplary member of the Temperance Society, has no objection to a drop of good stuff, taken *medicinally*.

Last night I had a puzzler;—just as I was putting on my night cap, "Paul," said Mrs. Pry, "what is more brilliant than Peak's wit, or blacker than Miss Love's eyes? I made a hit—*Warren's Jet Blacking!*—Isn't that a good one?—but I intrude, beg pardon, your's, &c.

PAUL PRY.

Theatre Royal, Covent Garden.

This Evening, will be revived Stephen Storace's Comic Opera of

The Haunted Tower.

Lord William, Mr BRAHAM, Edward, Mr G. PENSON,
Baron of Oakland, Mr BARTLEY, Hugo, Mr F. MATTHEWS,
De Courcy, Mr BAKER, Charles, Mr MORLEY,
Robert, Mr Evans, Martin, Mr Henry, Lewis, Mr MEADOWS,
Lady Elinor, (first time) Miss INVERARITY,
Adela, (first time) Miss SHIRREFF, Cicely, Miss CAWSE,
Maud, Mrs TAYLEURE.

In the Opera, the following Pieces of Music will be sung;

ACT I.—Chorus—To Albion's Genius Song—Braham—From Hope's fond dream Song, Miss Inverarity—Tho' Pity I cannot deny Song, Miss Cawse—Nature to Woman Song, Mr Evans, and Chorus—Hark, the sweet Horn Song, Miss Shirreff—Whither my Love Duet, Miss Shirreff, and Mr G. Penson—Will great Lords Song, Mr Morley—My Native Land Trio, Mr Braham, Miss Inverarity, and Miss Cawse—Against the shaft.

ACT II.—Song, Miss Shirreff—Be mine, tender passion Song, Miss Inverarity—Sweet Hope Song, Mr Braham—Tho' Time has from your Lordship's Face Song, Mr G. Penson—I have Gold Sestetto, Messrs Braham, G. Penson, Morley, Miss Shirreff, Miss Inverarity, Miss Cawse—By mutual Love delighted Chorus—Oh! the Roast Beef of Old England Air and Chorus—Miss Inverarity, Miss Cawse, Messrs Braham, Morley, &c.

ACT III.—Song, Miss Shirreff—Bright flattering rays Song, Mr Braham—The Bewilder'd Maid Duet, Miss Shirreff and Mr Braham—Pretty Maiden Song, Miss Inverarity—O, how in Life's fair Morning Duet, Miss Shirreff and Miss Inverarity—Begone! I discharge you Song, Mr Braham—Spirit of my sainted Sire Catch, Messrs Evans, Henry, Mears, &c.—As now we're met Finale—Miss Shirreff, Miss Inverarity, Mr Braham, & Chorus—The banish'd ills of heretofore.

After which, the new Grand Comic Pantomime, called

Hop o' my Thumb, & his Brothers;
Or Harlequin & the Ogre.

The Overture and most of the Music composed by Mr G. Stansbury
The Scenery Painted by Messrs Grieve's, Finley, Pugin, &c.

Llewellyn Bala, Mr HENRY, Hengo (his Squire) Mr F. SUTTON,
Little Jack, (or Hop o' my Thumb,) Miss POOLE,
His Brothers, Masters Foster, Moggridge, C. Moggridge, Kendall, Clarke, C. Clarke. Madoc Mawr, (the Ogre) Mr W. Payne,
Drawbolt, the Porter of the Castle, Signor PAULO,
Priscilla Puddingsleeves, (the Cook) Mr TURNOUR,
Genius of the Harp, Miss P. HORTON, Harlequin, Mr ELLER,
Colombine, Miss DAVIS,
Clown, Signor PAULO, Pantaloon, Mr TURNOUR,
Lacqueypatch, (Harlequin's Valet) Mr F. SUTTON,

Theatre Royal, Drury Lane.

This Evening, the Historical Play of

WILLIAM TELL.

Gesler, Mr H. WALLACK, Struth, Mr ANDREWS,
Sarnem.....Mr THOMPSON, Rodolph.....Mr HOWELL,
Braun, Mr ROSS, Annelli, Miss RUSSELL,
Agnes, Miss FAUCIT, William Tell, Mr MACREADY,
Albert, (his Son) Miss CHAPLIN, Verner, Mr COOKE,
Jagheli, Mr BRINDAL, Michael, Mr COOPER,
Melchtal, Mr YOUNGE, Waldman, Mr HUGHES,
Emma, (Tell's Wife) Mrs BRUDENELL,
Savoyards—Miss CRAWFORD, Mr ROBINSON, Mr PRICE.

To conclude with a New Grand Christmas Comic Pantomime, with New Music, Scenery, Machinery, &c. entitled

Harlequin & Little Thumb ;
Or, the Seven Leagued Boots!

The Overture and New Music, composed by Mr Hughes.
The Scenery by Mess. Marinari, Andrews, Adams, Franklin, Hilliard, and Stanfield; assisted by Mess. Hollogan, Seward, &c.
The Dresses by Mr Palmer, Mrs Coombe, &c. The Machinery, by Mr Nall.
The Properties and Decorations by Mr Blamire.
The Tricks and Transformations, by Messrs. Seymour and Blamire.

Little Thumb, Miss M. A. MARSHALL,
Lorenzo, (in love with Zelinda, afterwards Harlequin) Mr HOWELL,
Count Manfred, (afterwards Pantaloon) Mr BARTLETT,
Scamperini, (his Servant, afterwards Clown) Mr SOUTHBY,
Zelinda, (afterwards Columbine) Miss BASEKE,
Gaffer Thumb, Mr COOKE, Dame Thumb, Mrs EAST,
Midshipman, (afterwards rival Harlequin,) Mr CHEKINI,

New Scenery.

ACT I—Scene 1—A forest, with view of the Ogre's Castle—Andrews 2—A room in Gaffer Thumb's cottage—Andrews 3—Splendid hall in the Ogre's castle—Marinari 4—Outside of Gaffer Thumb's cottage—Andrews 5—Another part of the forest, with Mount Ætna in distance—Andrews 6—Spacious dining-room in the Ogre's castle—Marinari 7—Water-mill near Canterbury—Andrews 8—An English sea-port—Adams 9—Millihers', Tobacconist's, and Doctor's Shop—the arrival of the Cholera Morbus!—Andrews 10—'My Lady's Bed Chamber'—Andrews 11—Woody landscape and gypsey tent—Andrews 12—Exhibition of the Gigantic Whale—Franklin 13—Exterior of the King's Theatre—Henry 14—Interior of the King's Theatre—Henry 15—Stanfield's Grand Diorama 16—Painter's House and Grocer's Shop—Andrews 17—Interior of Artist's Room—Marinari 18—Turnpike-gate and Highgate Tunnell—Andrews 19—Inside of Gaffer Thumb's cottage 20—The Feast of the Faries—Marinari.

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No. 3164. *Saturday, Feb.* 4, 1832. *Price* 1*d.*

"The Play's the thing !"—Ask for *Thomas's Observer.*

Drury Lane Theatre.

THE Historical Play of *William Tell* was performed here last night, when Macready, as the hero, depicted with the most intense and vivid skill the various shades of the character; we never saw him act better. Miss Chaplin too, as the son of *Tell,* deserves praise, notwithstanding we had the recollection of the excellence of Miss Poole in the part against her;—she was greatly applauded. The Pantomime followed the Play. The indisposition of Mrs Wood is a great cause of perplexity to the manager as it is feared the production of *Robert le Diable* will be delayed by it till after it has been brought out at the rival theatre. Mrs Wood is in such a state of weakness that after practising for half an hour, even in her own room, she entirely loses her voice, and only recovers it again by the use of powerful stimulants, so that her re-appearance, in public, may not take place for some time.

Covent Garden Theatre.

THE appearance of the two musical stars of this Theatre, in the Opera of *The Haunted Tower* last night, attracted the very fullest house we have seen for many a long day, every part of the theatre was full even to the roof, and the company was as fashionable as numerous, the Duchess of Kent, and the Princess Victoria, were among the number. The characters of *Lady Elinor,* and *Adela,* were sustained, for the first time, by Miss Inverarity, and Miss Shirreff, and the respective friends of these young ladies could but be gratified by there complete success. Miss Inverarity always graceful and like a lady, looked remarkably well, and sang with a power and sweetness, we scarcely ever heard surpassed, indeed we must say, in our opinion, she bore away the palm, as her song of "Sweet Hope," was unquestionably the *chef d'œuvre* of the entire Opera, in which we are borne out by the rapturous and unanimous encore which followed it Miss Shirreff sang very sweetly, and *acted* with a good deal of spirit, indeed she obtained more applause for her acting, than she did by her singing; her first song was encored, though not without opposition. Braham's *Lord William,* is well known to the musical world; he was in as good voice, last night, as we have heard him for years, and of course did justice to his composer, but we wish he had not introduced "The Bewilder'd Maid," it was quite out of character. Bartley hit off the pomposity of the Baron with skill, and G. Penson was excellent as *Edward,* and he sang his song "I have gold," and his duet with Miss Shirreff, with true comic *gusto,* and should have been encored in both. The Opera altogether went off admirably, and was announced for Tuesday and Thursday with shouts of applause.

'God Save the King' was called for, at the end of the Opera, and sung, but there seemed to be a good deal of debate which of the rival

prime donne should take the lead; Miss Inverarity with becoming modesty gave way to Miss Shirreff, & when she sang her verse met with her reward, for the applause was enthusiastic. The Pantomime concluded.

We regret to state that Mr John Reeve met with a very unpleasant accident on Thursday evening, while performing in *Robert the Devil*, at the Adelphi Theatre; it was in the last scene of the second act, where he, being even in more than ordinary *spirits*, cut such capers in the front of the stage that he overbalanced himself and fell over the footlights into the orchestre, and, being a very heavy man, great was the fall. He was supported to his dressing-room, and a medical man sent for, who found that Mr Reeve had so seriously sprained his back, that the second piece was obliged to be changed. Mr Reeve, we are glad to find, is doing well.

Fashionable Lounges

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Theatre Royal, Covent Garden.

This Evening, (8th time,) a new Tragedy, called

Catherine of Cleves.

Henry the Third, (King of France,) Mr J. MASON,
Henry of Lorraine, Mr WARDE, Paul Caussade, Mr C. KEMBLE,
Lavalette, Mr HENRY, La Chapelle, Mr IRWIN,
Anne D'Arquez, Mr ABBOTT, Ruggieri, Mr G. BENNETT,
Saint Paul, Mr PAYNE, Du Halde, Mr MEARS,
Arthur ..... Miss TAYLOR, Marcel ..... Mr F. MATTHEWS,
Catherine of Cleves, Miss FANNY KEMBLE,
Catherine de Medicis, Mrs LOVELL.

With the Petite Comedy called

THE WEDDING DAY.

Lord Rakeland, Mr BAKER, Sir Adam Contest, Mr BARTLEY,
Mr Contest, Mr HENRY, Mrs Hamford, Mrs DALY,
Lady Contest, (with the Song '*In the dead of the night,*') Miss Taylor.

After which, the new Grand Comic Pantomime, called

Hop o' my Thumb, & his Brothers;
Or Harlequin & the Ogre.

The Overture and most of the Music composed by Mr G. Stansbury
The Scenery Painted by Messrs Grieve's, Finley, Pugin, &c.

Llewellyn Bala, Mr HENRY, Hengo, (his Squire) Mr F. SUTTON,
Little Jack, (or Hop o' my Thumb,) Miss POOLE,
His Brothers, Masters Foster, Moggridge, C. Moggridge, Kendall,
Clarke, C. Clarke. Madoc Mawr, (the Ogre) Mr W. Payne,
Drawbolt, the Porter of the Castle, Signor PAULO,
Priscilla Puddingsleeves, (the Cook) Mr TURNOUR,
Genius of the Harp, Miss P. HORTON, Harlequin, Mr ELLER,
Colombine, Miss DAVIS,
Clown, Signor PAULO, Pantaloon, Mr TURNOUR,
Lacqueypatch, (Harlequin's Valet) Mr F. SUTTON,

New Scenery.

SCENE 1—Interior of Llys Bale—the Palace of Bala, on Llyn Tegid, or the Fair Lake—Cader Idris in the distance 2—The Ogre's Castle on Draig y Can, by Moonlight and Sunrise 3—The Brazen Bridge over Dreg y Nan 4—The Ogre's Grand Kitchen 5—Pont y Manach, or the Devil's Bridge 6—Llwyn of Nannan, or the Haunted Oak—the Vision of the Genius of the Harp 7—The Brazen Castle 8—The Ogre's Vaults of Riches 9—Hop o' my Thumb's Home—which is transformed into 10—Thumb Palace 11—Llyn Ogwen 12—Landscape and Inn—sign, the Prince of Wales 13—The Interior of the Pavillon at Charing Cross, and a Fac-simile of the grand Skeleton of the Whale 14—Outside of the Shop of Tim Telescope, Optician, &c., by Moonlight 15—The Nabob's Pleasure Grounds—in which will be shew an exact representation of The Grand Clarence Vase 16—A Rural Farm, near London 17—The Local Cosmorama 18—The Gateway of the Public House 19—The Launch of the Thunderer at Woolwich 20—The Illuminated Grove, at the time of a Grand Festival, in which the celebrated Herr Cline will perform on the Tight Roap 21—The Temple of the Genius of the Harp.

Messrs. Grieves' Local Cosmorama.

Represents the progress of their Majesties and Suite, in the Royal Shallop, to the Opening of New London Bridge; comprising the Views of Waterloo Bridge, Somerset House, The Temple Garden, Blackfriars Bridge, and the New London Bridge, as it appeared on the First of August, 1831.

Theatre Royal, Drury Lane.

This Evening, (7th time) the Domestic Drama, called

THE RENT DAY.

In the course of which will be realized the Subjects of the popular Engravings after WILKIE;—viz.

'The Rent Day,' & The Distraining for Rent.'

Grantley, Mr BRINDAL, Old Crumbs, Mr YOUNGE,
Martin Heywood, Mr WALLACK, Toby Heywood, Mr COOPER,
Bull-frog, Mr HARLEY, Hyssop, Mr BEDFORD,
Silver Jack, Mr H. WALLACK, Beanstalk, Mr HUGHES,
Stephen, Mr Salter, Burly, Mr Hatton, Sailor, Mr Eaton,
First Farmer, Mr Fenton, Second Farmer, Mr C. Jones.

Rachel Heywood, Miss PHILLIPS, Polly Briggs, Mrs HUMBY.

After which, will be revived, the Entertainment of

THE QUAKER.

Steady, (first time) Mr PHILLIPS,
Easy, Mr ANDREWS, Lubin, Mr TEMPLETON,
Solomon, Mr J. RUSSELL,
Richard.....Mr EATON,
Joseph, Mr BISHOP,
Cicely.....Mrs C. JONES,
Gillian, (first time) Miss PEARSON,
Floretta.....Mrs HUMBY.

To conclude with the Grand Opera of

MASANIELLO.

Masaniello, Mr WOOD,
Don Alphonso, Mr T. COOKE. Pietro, Mr BEDFORD,
Ruffino, Mr SALTER, Lorenzo, Mr BRINDAL,
Commissioner Mr FENTON, Moreno, Mr YARNOLD,
Selva, Mr HONNER,
Elvira, (first time) Mrs BELVILLE PENLEY, (late Miss FIELD)
Fenella, Miss KENNETH.

A Spanish Bolero,

By Mr GILBERT, and Miss BASEKE.

On Monday, Hamlet, and the Pantomime.

Printed & Published every Morning, by E. THOMAS, Exeter Street, opposite Exeter Hall, Strand.—Al letters to be post paid.

THE
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Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice.."—OTHELLO.

No. 3165. *Monday, Feb.* 6, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer.*

Covent Garden Theatre.

ON Saturday night, after *Catherine of Cleves, The Wedding Day* was acted, in which Miss Taylor personated in the most fascinating manner *Lady Contest,* and was greatly applauded. The Pantomime concluded.—The pit was not full, but there was a good show in the boxes.

Drury Lane Theatre.

The Rent Day is attracting good houses here—it was repeated on Saturday night to one of the most numerous audiences of the whole season; after which was revived the Musical Entertainment of *The Quaker,* Mr Phillips appearing, for the first time, in Incledon's favorite character of *Steady.* The recollection of Incledon's excellence in the part is still too fresh to permit any other singer to be relished, and we cannot say that Phillips is an exception, for though he ever sings with taste and sweetness, he is too cold and monotenous, generally speaking, as an actor. There was another first, and we hope last, appearance—Miss Pearson, as *Gillian*; the reception this lady met with would, if she were not void of sensibility, induce her to make herself less conspicuous; her acting, singing, and dressing, were all bad, and the audience took care to let her know they were of our opinion, by laughing at her dress, and hissing her singing. We hope *The Quaker* with this cast will not be repeated. *Masaniello* was the afterpiece, in which Miss Field, (who has taken our advice, and assumed the appellation of Mrs B. Penley,) played *Elvira.*—We should like to know what has become of Miss Mayhew? A new Farce by Kenny, to be called *Whims and Fancies,* is in rehearsal.

King's Theatre.

THE season commenced here, on Saturday night, with Donizetti's Opera *L'Esule di Roma,* which was extremely well got up, the dresses and scenery were all new, and the chorusses were unusually complete and perfect. The principal performers were all strangers to an English audience, and were received most graciously. *La prima donna,* Madame de Meric, is a singer of no very high pretensions, and though she generally pleases, she never astonishes or delights; her voice is clear and mellifluous, but possesses no great power or compass—her figure, features, and deportment, are good. Winter, for whom this Opera is said to have been composed, has a tenor voice of good quality, and considerable power, but his style of singing, as far as we could judge, wants variety. Signor Mariani, who succeeds Lablache, is a very fine singer, managing his rich manly voice with infinite skill,

his success was more decided than either of the other débutants. The second tenor, a Signor Calveri, may be called a failure, neither his person, acting, nor singing was tolerable. Donizetti is a composer who has been very successful at Naples, but unknown in this country except by the production of his *Anna Boleyna*, to which *L'Esule di Roma* is inferior. After the Opera, "God Save the King" was sung in Italian. The new Ballet is called *Une Heure a Naples*, and possesses no remarkable merit excepting that the *corps de ballet* is more numerous and better managed than it used to be. The house which looks very cheerful and bright, was fashionably attended but not crowded.

Fashionable Lounges

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PAUL PRY.

Theatre Royal, Covent Garden.

This Evening, (9th time,) a new Tragedy, called

Catherine of Cleves.

Henry the Third, (King of France,) Mr J. MASON,
Henry of Lorraine, Mr WARDE, Paul Caussade, Mr C. KEMBLE,
Lavalette, Mr HENRY, La Chapelle, Mr IRWIN,
Anne D'Arquez, Mr ABBOTT, Ruggieri, Mr G. BENNETT,
Saint Paul, Mr PAYNE, Du Halde, Mr MEARS,
Arthur ..... Miss TAYLOR, Marcel ..... Mr F. MATTHEWS,
Catherine of Cleves, Miss FANNY KEMBLE,
Catherine de Medicis, Mrs LOVELL.

With a Farce of

TEDDY THE TILER.

Teddy the Tiler, Mr POWER, Lord Dunderford, Mr EVANS,
Lady Dunderford, Mrs DALY.

After which, the new Grand Comic Pantomime, called

Hop o' my Thumb, & his Brothers;
Or Harlequin & the Ogre.

The Overture and most of the Music composed by Mr G. Stansbury
The Scenery Painted by Messrs Grieve's, Finley, Pugin, &c.

Llewellyn Bala, Mr HENRY, Hengo, (his Squire) Mr F. SUTTON,
Little Jack, (or Hop o' my Thumb,) Miss POOLE,
His Brothers, Masters Foster, Moggridge, C. Moggridge, Kendall,
Clarke, C. Clarke. Madoc Mawr, (the Ogre) Mr W. Payne,
Drawbolt, the Porter of the Castle, Signor PAULO,
Priscilla Puddingsleeves, (the Cook) Mr TURNOUR,
Genius of the Harp, Miss P. HORTON, Harlequin, Mr ELLER,
Colombine, Miss DAVIS,
Clown, Signor PAULO, Pantaloon, Mr TURNOUR,
Lacqueypatch, (Harlequin's Valet) Mr F. SUTTON,

New Scenery.

SCENE 1—Interior of Llys Bale—the Palace of Bala, on Llyn Tegid, or the Fair Lake—Cader Idris in the distance 2—The Ogre's Castle on Draig y Can, by Moonlight and Sunrise 3—The Brazen Bridge over Dreg y Nan 4—The Ogre's Grand Kitchen 5—Pont y Manach, or the Devil's Bridge 6—Llwyn of Nannan, or the Haunted Oak—the Vision of the Genius of the Harp 7—The Brazen Castle 8—The Ogre's Vaults of Riches 9—Hop o' my Thumb's Home—which is transformed into 10—Thumb Palace 11—Llyn Ogwen 12—Landscape and Inn—sign, the Prince of Wales 13—The Interior of the Pavillon at Charing Cross, and a Fac-simile of the grand Skeleton of the Whale 14—Outside of the Shop of Tim Telescope, Optician, &c., by Moonlight 15—The Nabob's Pleasure Grounds—in which will be shew an exact representation of The Grand Clarence Vase 16—A Rural Farm, near London 17—The Local Cosmorama 18—The Gateway of the Public House 19—The Launch of the Thunderer at Woolwich 20—The Illuminated Grove, at the time of a Grand Festival, in which the celebrated Herr Cline will perform on the Tight Roap 21—The Temple of the Genius of the Harp.

Messrs. Grieves' Local Cosmorama.

Represents the progress of their Majesties and Suite, in the Royal Shallop, to the Opening of New London Bridge; comprising the Views of Waterloo Bridge, Somerset House, The Temple Garden, Blackfriars Bridge, and the New London Bridge, as it appeared on the First of August, 1831.

Theatre Royal, Drury Lane.

This Evening, the Tragedy of

HAMLET.

With (first time) *F. Schneider's Overture on the Theme of The Dassauer March.*

Claudius, King of Denmark, Mr YOUNGE,
Hamlet, Mr MACREADY,
Horatio, Mr H. WALLACK, Polonius, Mr FARREN,
Laertes, Mr BRINDAL, Osrick, Mr BALLS,
Rosencrantz, Mr HONNER, Bernardo, Mr Howell,
Guildenstern, Mr C. Jones, Priest, Mr Fenton,
Francisco, Mr Cathie,
First Actor, Mr Thompson, Second do, Mr Yarnold,
First Grave-digger, Mr HARLEY,
Second Grave-digger.....Mr HUGHES,
Ghost of Hamlet's Father, Mr COOPER,
Gertrude, Queen of Denmark.....Mrs FAUCIT,
Actress, Miss CHERRY, Ophelia, Miss FAUCIT.

To conclude with a New Grand Christmas Comic Pantomime, with New Music, Scenery, Machinery, &c. entitled

Harlequin & Little Thumb ;

Or, the Seven Leagued Boots!

Little Thumb, Miss M. A. MARSHALL.
Lorenzo, (in love with Zelinda, afterwards Harlequin) Mr HOWELL,
Count Manfred, (afterwards Pantaloon) Mr BARTLETT,
Scamperini, (his Servant, afterwards Clown) Mr SOUTHBY,
Zelinda, (afterwards Columbine) Miss BASEKE,
Gaffer Thumb, Mr COOKE, Dame Thumb, Mrs EAST,
Midshipman, (afterwards rival Harlequin,) Mr CHEKINI,

New Scenery.

ACT I—Scene 1—A forest, with view of the Ogre's Castle—Andrews 2—A room in Gaffer Thumb's cottage—Andrews 3—Splendid hall in the Ogre's castle—Marinari 4—Outside of Gaffer Thumb's cottage—Andrews 5—Another part of the forest, with Mount Ætna in distance—Andrews 6—Spacious dining-room in the Ogre's castle—Marinari 7—Water-mill near Canterbury—Andrews 8—An English sea-port—Adams 9—Millihers', Tobacconist's, and Doctor's Shop—the arrival of the Cholera Morbus!—Andrews 10—'My Lady's Bed Chamber'—Andrews 11—Woody landscape and gypsey tent—Andrews 12—Exhibition of the Gigantic Whale—Franklin 13—Exterior of the King's Theatre—Henry 14—Interior of the King's Theatre—Henry 15—Stanfield's Grand Diorama 16—Painter's House and Grocer's Shop—Andrews 17—Interior of Artist's Room—Marinari 18—Turnpike-gate and Highgate Tunnell—Andrews 19—Inside of Gaffer Thumb's cottage 20—The Feast of the Faries—Marinari.

Stanfield's New and Splendid Diorama,

Displaying Venice and its adjacent Islands.

Printed & Published every Morning, by E. Thomas, Exeter Street, opposite Exeter Hall, Strand.—Al letters to be post paid.

THE
Theatrical Observer;
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Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice.."—OTHELLO.

No. 3166. *Tuesday, Feb.* 7, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer.*

Covent Garden Theatre.

THERE was nothing in the performances at this Theatre last night, which calls for any remark; they consisted of *Catherine of Cleves, Teddy the Tiler,* and *Hop o'my Thumb.* The motley hero of the Pantomime (Mr Ellar) appeared on Saturday in a new character at the Worship Street Police Office, before a crowded audience composed of his theatrical brethren. He was summoned thither by a Miss Owen, an actress of the Brighton Theatre, who charged him with being father to her infant, but as from her evidence it appeared the child came into this troublesome world, three months before its time, and yet was perfectly formed and full grown, the magistrate deferred his decision till he had consulted some medical men on this premature début of the young performer.

Drury Lane Theatre.

OF all Shakspeare's plays, *Hamlet* is the one which affords us the most pleasure in the closet, and perhaps the least upon the stage, for who can hope to represent the character of *Hamlet* as it should be represented? No one. Macready personated the Princely Dane last night, and though he did not look exactly "the glass of fashion, and the mould of form," he shewed a perfect knowledge of his divine author's meaning, and in many of the scenes produced a powerful effect by his vigorous and impassioned acting; the play scene, and the interview with his mother after, were full of beauties, and most of the soliloquies were admirably delivered. Farren's *Polonius* was excellent, and Brindal, Balls, and Harley, were equally good in their respective parts. We should be quite satisfied with Cooper's *Ghost,* if he would contrive that the stage should not prate of his whereabout. The Pantomime followed the Tragedy. Harry Johnson who was once the Wallack of Melo-drama, returns to these boards on Friday, in his original part of *Donald,* in *The Falls of the Clyde.*

OLYMPIC.—The attraction of the *Widow,* and the other *pieces,* peculiar to this Theatre, continues undiminished, spite of opposition the house is nightly crowded. It is reported that Vestris has offered a share in her Theatre to Liston, provided he will, like her, confine his performances in London to the Olympic.

One evening last week, as Mr Porteus, an actor of the Queen's Theatre, was passing along Goodge Street, he stepped on one of the iron-plates on the pavement, that covers the coal-cellars. Unfortunately by some negligence the plate was not fastened, and his leg

slipped down the hole, the edge of the plate tore the flesh of his leg in a dreadful manner, and falling forward he fractured the small bone of his leg.

A petition most numerously signed, has been sent to the Lord Chamberlain from Liverpool, praying the Duke of Devonshire to licence another Theatre in that town, for the representation of the regular drama, especially during the winter.

The *Bucks Gazette* announces the conversion of Sloman the Comedian of the Coburg and other minor theatres, from Judaism, and that he was baptized a christian, in Great Marlow Church on Sunday sennight.

Fashionable Lounges

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Theatre Royal, Covent Garden.

This Evening, the Comic Opera of

The Haunted Tower.

Lord William, Mr BRAHAM, Edward, Mr G. PENSON,
Baron of Oakland, Mr BARTLEY, Hugo, Mr F. MATTHEWS,
De Courcy, Mr BAKER, Charles, Mr MORLEY,
Robert, Mr Evans, Martin, Mr Henry, Lewis, Mr MEADOWS,
Lady Elinor, (2nd time) Miss INVERARITY,
Adela, (2nd time) Miss SHIRREFF, Cicely, Miss CAWSE,
Maud, Mrs TAYLEURE.

In the Opera, the following Pieces of Music will be sung;

ACT I.—Chorus—To Albion's Genius Song—Braham—From Hope's fond dream Song, Miss Inverarity—Tho' Pity I cannot deny Song, Miss Cawse—Nature to Woman Song, Mr Evans, and Chorus—Hark, the sweet Horn Song, Miss Shirreff—Whither my Love Duet, Miss Shirreff, and Mr G. Penson—Will great Lords Song, Mr Morley—My Native Land Trio, Mr Braham, Miss Inverarity, and Miss Cawse—Against the shaft.

ACT II.—Song, Miss Shirreff—Be mine, tender passion Song, Miss Inverarity—Sweet Hope Song, Mr Braham—Tho' Time has from your Lordship's Face Song, Mr G. Penson—I have Gold Sestetto, Messrs Braham, G. Penson, Morley, Miss Shirreff, Miss Inverarity, Miss Cawse—By mutual Love delighted Chorus—Oh! the Roast Beef of Old England Air and Chorus—Miss Inverarity, Miss Cawse, Messrs Braham, Morley, &c.

ACT III.—Song, Miss Shirreff—Bright flattering rays Song, Mr Braham—The Bewilder'd Maid Duet, Miss Shirreff and Mr Braham—Pretty Maiden Song, Miss Inverarity—O, how in Life's fair Morning Duet, Miss Shirreff and Miss Inverarity—Begone! I discharge you Song, Mr Braham—Spirit of my sainted Sire Catch, Messrs Evans, Henry, Mears, &c.—As now we're met Finale—Miss Shirreff, Miss Inverarity, Mr Braham, & Chorus—The banish'd ills of heretofore.

After which, the new Grand Comic Pantomime, called

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Or Harlequin & the Ogre.

The Overture and most of the Music composed by Mr G. Stansbury
The Scenery Painted by Messrs Grieve's, Finley, Pugin, &c.

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Colombine, Miss DAVIS,
Clown, Signor PAULO, Pantaloon, Mr TURNOUR,
Lacqueypatch, (Harlequin's Valet) Mr F. SUTTON,

Theatre Royal, Drury Lane.

This Evening, (8th time) the Domestic Drama, called

THE RENT DAY.

In the course of which will be realized the Subjects of the popular Engravings after WILKIE;—viz.

'The Rent Day,' & The Distraining for Rent.'

Grantley, Mr BRINDAL, Old Crumbs, Mr YOUNGE,
Martin Heywood, Mr WALLACK, Toby Heywood, Mr COOPER,
Bull-frog, Mr HARLEY, Hyssop, Mr BEDFORD,
Silver Jack, Mr H. WALLACK, Beanstalk, Mr HUGHES,
Stephen, Mr Salter, Burly, Mr Hatton, Sailor, Mr Eaton,
First Farmer, Mr Fenton, Second Farmer, Mr C. Jones.

Rachel Heywood, Miss PHILLIPS, Polly Briggs, Mrs HUMBY.

After which, (first time) a new Ballet, called

La Femme Sentinelle

Composed by Miss BARNETT.

La Tulippe, Mr GILBERT, Edvard, Mr CHECKENI,
Ruberte, Mr Baker, Moustache, Mr T. Gilbert,
Captain, Mr Hatton. Lisette, Miss BASEKE, Justina, Miss LIDIA,
Antoinette, Miss BALLIN, Rosa, Miss M'HENRY,
Pauline, Mrs CHECKENI,

Principal Dancers—Misses Vallancy, Willmott, Gear, Webster, Clairi, Jones, Rose, Caroline, Isabella, Hester, Chaplin.

Messrs T. Brown, Moxsy, Russell, Jenkins, Browne, Jones, &c.

To conclude with, the Musical Drama, called

MY OWN LOVER.

Scipio, Mr HARLEY,
Don Vincent D'Almanza, Mr WALLACK,
Signor Fernando, Mr J. RUSSELL, Roderiquez, Mr S. JONES,
Don Henry, Mr WOOD, Carlo, Mr BRINDAL,

Donna Julia, Miss PHILLIPS, Floretta, Miss PEARSON,
Laura, Mrs HUMBY, Rosa, Mrs ORGER

To-morrow, The Exile, with Stanfield's Diorama, and the Drama of The Brigand.

Printed & Published every Morning, by E. THOMAS, Exeter Street, opposite Exeter Hall, Strand.—Al letters to be post paid.

THE

Theatrical Observer;

AND

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No. 3167. *Wednesday, Feb.* 8, 1832. *Price* 1*d.*

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Covent Garden Theatre.

THE Opera of *The Haunted Tower*, which was performed last night, for the second time, afforded a very great musical treat, for besides the music of Storace, we have introductions from Paccini, Rossini, and other composers. Miss Inverarity again delighted her audience by her exquisitely finished style of singing, and Miss Shirreff also gave great satisfaction by her clever comic acting and singing, and the Opera altogether went off with great spirit. The Pantomime concluded.—The house was full.

Drury Lane Theatre.

AFTER the performance of *The Rent Day* last night, there was a new Ballet, called *La Femme Sentinelle*, in which there was some pleasing dancing by Gilbert Checkeni, Baker, Miss Baseke, and Miss Lidia; indeed, the Ballet altogether was as good as anything we can hope for in the present state of the *corps de ballet*.—There was not much applause, but there was no disapprobation. When the curtain rose for the afterpiece, to the surprise of most of the audience it was discovered that it was *The Bride of Ludgate* instead of *My Own Lover*. A tremendous storm of hisses immediately assailed Russell, Harley, and Mrs Orger, who were on the scene, and they were compelled to retire. Wallack then came forward, and said bills had been posted announcing the change inconsequence of the illness of Miss Pearson, and he, therefore, hoped the audience would allow the performance to go on. The generality of the audience assented, but there were a few malcontents, who vented there chagrin by occasional hisses. When Mrs Orger re-appeared she was in tears, and had not recovered herself at the commencement of the second act.—The house was fully attended.

The Olympic, Adelphi, and Queen's Theatres, are all nightly attended by crowded audiences.

We understand that Mr Arnold's new theatre will not be constructed to hold more money than the former house, but it will be in every respect much more commodious. The entrances will be particularly convenient, that to the boxes under a portico, in the new street, the pit entrance in the Strand, the gallery in Exeter-street, and the entrance to the private boxes in Burleigh-street. It will be thus seen that the Theatre will be isolated so far as to admit a carriage way all round the Theatre.

The gentleman of the name of Anstruther, who was reported to be negociating for Covent Garden Theatre, though now a Baronet, with 17,000 a year, was not six months ago performing at the Dover Theatre at a salary of less than 20 shillings a week. When that Theatre closed he came to town to look for another engagement, and was dining at a shilling ordinary, in Bow-street, when a paper containing the account of the premature death of his young relative was put into his hands. This was one of *Fortune's Frolics.*

Poor Munden died on Monday, at his house in Bernard-street, Russell-square. He was in the 74th year of his age, and was the son of a poulterer in Brook's-market, Leather-lane, Holborn.

Fashionable Lounges

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This Evening, (by desire) the Comedy of The

Provoked Husband.

Lord Townly, Mr C. KEMBLE, Mr Manly, Mr ABBOTT,
Sir Francis Wronghead, Mr BARTLEY, Count Basset, Mr BAKER,
Squire Richard, Mr KEELEY, Poundage, Mr TURNOUR,
John Moody, Mr MEADOWS, Williams, Mr BENDER,
James, Mr IRWIN, Constable, Mr PAYNE.

Lady Grace, Miss LEE, Lady Wronghead, Mrs GIBBS,
Lady Townly, Miss F. KEMBLE,
Miss Jenny, Mrs KEELEY, Mrs Motherly, Mrs TAYLEURE,
Trusty, Mrs DALY, Myrtilla, Miss HORTON.

After which, the new Grand Comic Pantomime, called

Hop o' my Thumb, & his Brothers;
Or Harlequin & the Ogre.

The Overture and most of the Music composed by Mr G. Stansbury
The Scenery Painted by Messrs Grieve's, Finley, Pugin, &c.

Llewellyn Bala, Mr HENRY, Hengo, (his Squire) Mr F. SUTTON,
Little Jack, (or Hop o' my Thumb,) Miss POOLE,
His Brothers, Masters Foster, Moggridge, C. Moggridge, Kendall,
Clarke, C. Clarke. Madoc Mawr, (the Ogre) Mr W. Payne,
Drawbolt, the Porter of the Castle, Signor PAULO,
Priscilla Puddingsleeves, (the Cook) Mr TURNOUR,
Genius of the Harp, Miss P. HORTON, Harlequin, Mr ELLER,
Colombine, Miss DAVIS,
Clown, Signor PAULO, Pantaloon, Mr TURNOUR,
Lacqueypatch, (Harlequin's Valet) Mr F. SUTTON,

New Scenery.

SCENE 1—Interior of Llys Bale—the Palace of Bala, on Llyn Tegid, or the Fair Lake—Cader Idris in the distance 2—The Ogre's Castle on Draig y Cau, by Moonlight and Sunrise 3—The Brazen Bridge over Dreg y Nan 4—The Ogre's Grand Kitchen 5—Pont y Manach, or the Devil's Bridge 6—Llwyn of Nannau, or the Haunted Oak—the Vision of the Genius of the Harp 7—The Brazen Castle 8—The Ogre's Vaults of Riches 9—Hop o' my Thumb's Home—which is transformed into 10—Thumb Palace 11—Llyn Ogwen 12—Landscape and Inn—sign, the Prince of Wales 13—The Interior of the Pavillon at Charing Cross, and a Fac-simile of the grand Skeleton of the Whale 14—Outside of the Shop of Tim Telescope, Optician, &c, by Moonlight 15—The Nabob's Pleasure Grounds—in which will be shew an exact representation of The Grand Clarence Vase 16—A Rural Farm, near London 17—The Local Cosmorama 18—The Gateway of the Public House 19—The Launch of the Thunderer at Woolwich 20—The Illuminated Grove, at the time of a Grand Festival, in which the celebrated Herr Cline will perform on the Tight Roap 21—The Temple of the Genius of the Harp.

Messrs. Grieves' Local Cosmorama.

Represents the progress of their Majesties and Suite, in the Royal Shallop, to the Opening of New London Bridge; comprising the Views of Waterloo Bridge, Somerset House, The Temple Garden, Blackfriars Bridge, and the New London Bridge, as it appeared on the First of August, 1831.

Theatre Royal, Drury Lane.

This Evening, the Opratic Play of

THE EXILE.

Count Ulric, Mr YOUNGE, Servitz, Mr HARLEY,
Baron Alltradoff, Mr J. RUSSELL,
Governor of Siberia ..... Mr FARREN,
Count Calmar, Mr TEMPLETON,
Yermack, Mr ANDREWS, Rimski, Mr C. JONES,
Daran, Mr MACREADY,
Welzien, Mr BRINDAL, Patriarch, Mr THOMPSON,
The Czarewitz, Miss M. CHAPLIN,
Katharine, Mrs HUMBY, Alexina, Miss PHILLIPS,
Sedona, Mrs BRUDENELL,
The Empress Elizabeth.....Mrs FAUCIT,
Old Cottager, Mrs Broad,
Villagers, Misses Russell, Crawford, Mrs Bedford.

After which will be Exhibited

THE DIORAMA,

Painted and Designed by Mr Stanfield.

To conclude with Drama of

THE BRIGAND.

Prince Bianchi, Governor of Rome.....Mr YOUNGE,
Albert, Mr H. WALLACK, Theodore, Mr BALLS,
Count Caraffa, Mr C. JONES, the Cardinal-Secretary, Mr FENTON,
Nicolo, Mr J. RUSSELL, Fabio, Mr HUGHES,
Alessandro Massaroni, (*The Brigand Chief*) Mr WALLACK,
Rubaldo, [his Lieutenant] Mr BEDFORD,
Spoletto, Mr EAST, Uberto, Mr ROBINSON,
Ottavia.....[Prince Bianchi's Niece].....Miss GORDON,
Maria Grazie, [the Brigand's Wife] Miss FAUCIT.

To-morrow, the Rent Day, the new Ballet, and Masaniello.

Printed & Published every Morning, by E. Thomas, Exeter Street, opposite Exeter Hall, Strand.—Al letters to be post paid.

THE
Theatrical Observer;
AND
Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice.."—OTHELLO.

No. 3168. *Thursday, Feb.* 9, 1832. *Price* 1*d.*

"The Play's the thing !"—Ask for *Thomas's Observer.*

Drury Lane Theatre.

IN the Operatic Play of *The Exile*, which was performed here last night, Mrs Humby was the substitute for Miss Pearson (who is indisposed,) in the character of *Katharine*, and she is about as unfit for the part as the latter; if we managed these matters MrsHumby should never represent a gentlewoman, or sing, two things which she is quite incompetent to do. After *The Exile*, and previous to *The Brigand*, Stanfield's Diorama was exhibited. We are glad to perceive that Mrs Wood is sufficiently recovered to resume her professional duties on Monday next, when she appears as *Diana Vernon*. Kenny's new Farce is to be acted on Wednesday.

Covent Garden Theatre.

THE Comedy of *The Provoked Husband* was, on the whole, exceedingly well acted at this Theatre last night. C. Kemble's *Lord Townly* is one of the most perfect pieces of acting the modern stage can boast of, and he never played the part better than he did last night. Fanny Kemble's *Lady Townly* is one of her happiest comic efforts, in as much as my *Lady Townly* having been born and bred a fine lady may be supposed to have acquired the sophisticated affected manner which Miss Kemble assumes in her comedy. Bartley was a worthy representative of *Sir Francis Wronghead*, as was Mrs Gibbs of his *cara sposa*. Mr Keeley and his clever litte wife, (who by the way ought to be more frequently before the public,) were the *Master Richard* and *Miss Jenny*, and a more amusing pair of unlicked cubs we never saw. The inferior parts were judiciously cast, and the Comedy was, as we before remarked, well acted, and seemed to afford great amusement, It was followed by the Pantomime. Miss Kemble's Tragedy of *Francis the First* is to be acted forthwith, and to take precedence of Don Trueba's Comedy of *The Men of Pleasure.*

That clever dramatist Peake, is actively employed writing a new *At Home* entertainment for Mr Mathews, founded it is said upon observations on life and manners made by Mathews during his late provincial tour.

Zerbini, formerly leader of the band at the Olympic Theatre, obtained a verdict in the Court of King's Bench, on Tuesday, against Madame Vestris for £22, 1s. the amount of his salary to the end of the season 1830, though there was no contract between them.

Munden, whose death we recorded in our yesterday's number, was, as we then stated, the son of a poulterer, (who paid the debt of nature when little Joey was an infant,) when about twelve years of age, his mother placed him in the shop of an apothecary, but at the end

of a month he quited physic for the law. After drudging at the desk for about three years, he went to Liverpool, in hopes of getting an opportunity of trying his histrionic powers, but failed in the attempt; and the first town he ever acted in was Leatherhead. He afterwards went the round of all the provincial towns, till on the death of Edwin he was engaged at Covent Garden Theatre, where he made his début as *Sir Francis Gripe*, and *Jemmy Jumps*, here he continued increasing his fame and profits till 1813, when he went to Drury Lane, where he remained until his retirement from the stage, which took place May 31st 1824, in the character of *Sir Robert Bramble*, and *Old Dozey*. Mr Munden was an honor to his profession, and much esteemed in private, his only fault was an extreme parsimony, of which some amusing anecdotes are told, amongst others that of exchanging his old cotton umbrella for the new silk one of a friend, who had requested something from him as a keepsake. He has left his widow and children well provided for.

Fashionable Lounges

To the Editor of The Theatrical Observer.

Dear Mr Editor—Beg pardon, hope I don't intrude—but will you excuse me, I have to mention. that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town.

Monday call at the Queen's Bazaar 78, Oxford Street—splendidly fitted-up and magnificently arranged—visit the *British Diorama*, the 4 Views, by Stanfield, highly interesting—Lounge in the *Physiorama*, 14 Views from all parts of the world truly unique and beautiful—Step into the Room where Burns's *Jolly Beggars* are exhibited, composed of 8 Figures, the size of life. by the self-taught Scottish Artist, which for delicate conception, gracefulness of attitude, proportion of parts, & exquisite finish of workmanship have never been equalled.

Afterwards, I inspect the wonder of wonders, *The Gigantic Whale*, the length of which is 95 feet, at the handsome Pavilion, Charing-Cross,—hundreds of the curious, visit this Queen of the Seas, which excites the admiration, and astonishment of the public.

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To-morrow I anticipate a delightful hour in examining *The Automatons*, at 28 Old Bond Street—The Musical Lady, Juvenile Artist, Magician, Rope Dancer, Walking Figure, Magnificent Vase, &c. also a Mechanical Moving Cosmorama. These singular curiosities, I am told, will shortly leave England for America.

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Drop in at Tate's, 49, Leicester Square, where there is a matchless re-union of articles of taste and virtu, and everything that is rare in Marbles, Bronzes, Pictures, China, Bijouterie, and costly Furniture—must provide myself with a set of his casts, in bronze, of living characters, executed *a merveille*, striking likenesses, and very cheap.

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Last night I had a puzzler ;—just as I was putting on my night-cap, "Paul,' said Mrs. Pry, "what is more brilliant than Peak's wit, or blacker than Miss Love's eyes? I made a hit—*Warren's Jet Blacking!*—Isn't that a good one?—but I intrude, beg pardon, your's, &c.

PAUL PRY.

Theatre Royal, Covent Garden.

This Evening, the Comic Opera of

The Haunted Tower.

Lord William, Mr BRAHAM, Edward, Mr G. PENSON,
Baron of Oakland, Mr BARTLEY, Hugo, Mr F. MATTHEWS,
De Courcy, Mr BAKER, Charles, Mr MORLEY,
Robert, Mr Evans, Martin, Mr Henry, Lewis, Mr MEADOWS,
Lady Elinor, (3rd time) Miss INVERARITY,
Adela, (3d time) Miss SHIRREFF, Cicely, Miss CAWSE,
Maud, Mrs TAYLEURE.

In the Opera, the following Pieces of Music will be sung;

ACT I.—Chorus—To Albion's Genius Song—Braham—From Hope's fond dream Song, Miss Inverarity—Tho' Pity I cannot deny Song, Miss Cawse—Nature to Woman Song, Mr Evans, and Chorus—Hark, the sweet Horn Song, Miss Shirreff—Whither my Love Duet, Miss Shirreff, and Mr G. Penson—Will great Lords Song, Mr Morley—My Native Land Trio, Mr Braham, Miss Inverarity, and Miss Cawse—Against the shaft.

ACT II—Song, Miss Shirreff—Be mine, tender passion Song, Miss Inverarity—Sweet Hope Song, Mr Braham—Tho' Time has from your Lordship's Face Song, Mr G. Penson—I have Gold Sestetto, Messrs Braham, G. Penson, Morley, Miss Shirreff, Miss Inverarity, Miss Cawse—By mutual Love delighted Chorus—Oh! the Roast Beef of Old England Air and Chorus—Miss Inverarity, Miss Cawse, Messrs Braham, Morley, &c.

ACT III.—Song, Miss Shirreff—Bright flattering rays Song, Mr Braham—The Bewilder'd Maid Duet, Miss Shirreff and Mr Braham—Pretty Maiden Song, Miss Inverarity—O, how in Life's fair Morning Duet, Miss Shirreff and Miss Inverarity—Begone! I discharge you Song, Mr Braham—Spirit of my sainted Sire Catch, Messrs Evans, Henry, Mears, &c.—As now we're met Finale—Miss Shirreff, Miss Inverarity, Mr Braham, & Chorus—The banish'd ills of heretofore.

After which, the new Grand Comic Pantomime, called

Hop o' my Thumb, & his Brothers;
Or Harlequin & the Ogre.

The Overture and most of the Music composed by Mr G. Stansbury
The Scenery Painted by Messrs Grieve's, Finley, Pugin, &c.

Llewellyn Bala, Mr HENRY, Hengo, (his Squire) Mr F. SUTTON,
Little Jack, (or Hop o' my Thumb,) Miss POOLE,
His Brothers, Masters Foster, Moggridge, C. Moggridge, Kendall, Clarke, C. Clarke. Madoc Mawr, (the Ogre) Mr W. Payne,
Drawbolt, the Porter of the Castle, Signor PAULO,
Priscilla Puddingsleeves, (the Cook) Mr TURNOUR,
Genius of the Harp, Miss P. HORTON, Harlequin, Mr ELLER,
Colombine, Miss DAVIS,
Clown, Signor PAULO, Pantaloon, Mr TURNOUR,
Lacqueypatch, (Harlequin's Valet) Mr F. SUTTON,

Theatre Royal, Drury Lane.

This Evening, (9th time) the Domestic Drama, called

THE RENT DAY.

In the course of which will be realized the Subjects of the popular Engravings after WILKIE;—viz.

'The Rent Day,' & The Distraining for Rent.'

Grantley, Mr BRINDAL, Old Crumbs, Mr YOUNGE,
Martin Heywood, Mr WALLACK, Toby Heywood, Mr COOPER,
Bull-frog, Mr HARLEY, Hyssop, Mr BEDFORD,
Silver Jack, Mr H. WALLACK, Beanstalk, Mr HUGHES,
Stephen, Mr Salter, Burly, Mr Hatton, Sailor, Mr Eaton,
First Farmer, Mr Fenton, Second Farmer, Mr C. Jones.
Rachel Heywood, Miss PHILLIPS, Polly Briggs, Mrs HUMBY.

After which, (2nd time) a new Ballet, called

La Femme Sentinelle

Composed by Miss BARNETT.

La Tulippe, Mr GILBERT, Edvard, Mr CHECKENI,
Ruberte, Mr Baker, Moustache, Mr T. Gilbert,
Captain, Mr Hatton. Lisette, Miss BASEKE, Justina, Miss LIDIA,
Antoinette, Miss BALLIN, Rosa, Miss M'HENRY,
Pauline, Mrs CHECKENI,
Principal Dancers—Misses Vallancy, Willmott, Gear, Webster,
Clairi, Jones, Rose, Caroline, Isabella, Hester, Chaplin.
Messrs T. Brown, Moxsy, Russell, Jenkins, Browne, Jones, &c.

To conclude with the Grand Opera of

MASANIELLO.

Masaniello, Mr WOOD,
Don Alphonso, Mr T. COOKE. Pietro, Mr BEDFORD,
Ruffino, Mr SALTER, Lorenzo, Mr BRINDAL,
Commissioner Mr FENTON, Moreno, Mr YARNOLD,
Selva, Mr HONNER,
Elvira, (2nd time) Mrs BELVILLE PENLEY, (late Miss FIELD,)
Fenella, Miss KENNETH.

A Spanish Bolero,

By Mr GILBERT, and Miss BASEKE.

To-morrow, The Bride of Ludgate, Charles the Twelfth, Stanfield's Diorama, and the Melo-drama of The Falls of Clyde; in which Mr H. Johnson, (late of this Theatre) will sustain the part of *Donald*.

Printed & Published every Morning, by E. THOMAS, Exeter Street, opposite Exeter Hall, Strand.—Al letters to be post paid.

THE

Theatrical Observer;

AND

Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice.."—OTHELLO.

No. 3169. *Friday, Feb.* 10, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer*

Drury Lane Theatre.

AFTER *The Rent Day* last night, the new Ballet, called *La Femme Sentinelle,* was repeated, and appeared to give more general satisfaction than on its first production. Gilbert danced very well, and was much applauded. *Masaniello* followed, in which we were delighted with the expressive gesticulation of Miss Kenneth as *la Muette.*

Covent Garden Theatre.

HIGH as Miss Inverarity stood in public favor before the revival of *The Haunted Tower,* she has certainly by her graceful deportment and delightful singing in the character of *Lady Elinor* greatly enhanced her reputation. A veteran critic told us last night that no actress since the death of Mrs Crouch, (the original *Lady Elinor,*) had ever pleased him in the part till he saw Miss Inverarity, but that with all the disadvantages of first impressions to combat he thinks her quite equal to her charming predecessor. Miss Shirreff also deserves praise, but she has raised her fame rather as a comic actress than a singer; she is acted up to with great humor by G. Penson in most of her scenes, which is a great advantage to her, Braham adds great strength to the cast by his rich voice and science, but the same critic who so admired Miss Inverarity, thinks Braham vastly inferior to Kelly, as *Lord William.* The Opera was followed by the Pantomime.

QUEEN'S THEATRE.—The visitors of this pretty little Theatre, have been much gratified by the exhibition of some *tableaux vivants,* from the plays of Shakspeare; the grouping, dressing, and lighting of which, reflect great credit on Mr Macfarren, under whose direction the different pictures were arranged.

There are at the present time 15 Theatres open in London, exclusive of licensed tea-gardens where burlettas and musical entertainments are given. The Garrick is advertised for public sale, but it is understood that a Mr Solomon is likely to become the purchaser by private contract. Laporte has declined becoming the lessee of Covent Garden, and intends to confine himself for the present to the Direction of the French Performances, which are to commence in about three weeks.

A celebrated cantatrice of La Scala at Milan, who had formed a *liaison* with a young Italian about three months ago, quarrelled with him, and forbade him ever to see her again. The lover in his despair declared, as he could not live without her, he would shoot her when she was performing, and then commit suicide. The first night *la donna* sang, in the midst of a grand scena, casting her eyes towards the

boxes, she discovered her lover pale as death, gazing intently at her, she trembled, her voice faltered, and on her lover putting his hand into his breast. she flew off the stage screaming, "seize the murderer! seize the assassin!" to the great consternation of the audience, who thought their favorite actress was in a paroxism of madness.

We copy the following from a very amusing new paper called *The Parrot;*—

Experience.—A flambeau, the light of which though weak at first, becomes brighter at every step we make, but unfortunately it lights us sufficiently only when we are near the end of our career.

Good taste.—An optical glass, difficult to find.

Observer.—An hidden lamp, which throws its light upon objects, only to show their defects.

The last remark cannot apply to the Theatrical *Observer,* as we have more pleasure in throwing light upon beauties than defects; we agree however in its general truth.

Fashionable Lounges

To the Editor of The Theatrical Observer.

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PAUL PRY.

Theatre Royal, Covent Garden.

This Evening, (10th time,) a new Tragedy, called

Catherine of Cleves.

Henry the Third, (King of France,) Mr J. MASON,
Henry of Lorraine, Mr WARDE, Paul Caussade, Mr C. KEMBLE,
Lavalette, Mr HENRY, La Chapelle, Mr IRWIN,
Anne D'Arquez, Mr ABBOTT, Ruggieri, Mr G. BENNETT,
Saint Paul, Mr PAYNE, Du Halde, Mr MEARS,
Arthur..... Miss TAYLOR, Marcel ..... Mr F. MATTHEWS,
Catherine of Cleves, Miss FANNY KEMBLE,
Catherine de Medicis, Mrs LOVELL.

With the Interlude of

The Irish Tutor.

Terry O'Rourke, Mr POWER,
Tillwell, Mr EVANS, Charles, Mr BAKER, Dr Flail, Mr MEADOWS,
Rosa, Miss HORTON, Mary, Miss STOWASSER.

After which, the new Grand Comic Pantomime, called

Hop o' my Thumb, & his Brothers;
Or Harlequin & the Ogre.

Llewellyn Bala, Mr HENRY, Hengo, (his Squire) Mr F. SUTTON,
Little Jack, (or Hop o' my Thumb,) Miss POOLE,
His Brothers, Masters Foster, Moggridge, C. Moggridge, Kendall,
Clarke, C. Clarke. Madoc Mawr, (the Ogre) Mr W. Payne,
Drawbolt, the Porter of the Castle, Signor PAULO,
Priscilla Puddingsleeves, (the Cook) Mr TURNOUR,
Genius of the Harp, Miss P. HORTON, Harlequin, Mr ELLER,
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SCENE 1—Interior of Llys Bale—the Palace of Bala, on Llyn Tegid, or the Fair Lake—Cader Idris in the distance 2—The Ogre's Castle on Draig y Can, by Moonlight and Sunrise 3—The Brazen Bridge over Dreg y Nan 4—The Ogre's Grand Kitchen 5—Pont y Manach, or the Devil's Bridge 6—Llwyn of Nannan, or the Haunted Oak—the Vision of the Genius of the Harp 7—The Brazen Castle 8—The Ogre's Vaults of Riches 9—Hop o' my Thumb's Home—which is transformed into 10—Thumb Palace 11—Llyn Ogwen 12—Landscape and Inn—sign, the Prince of Wales 13—The Interior of the Pavillon at Charing Cross, and a Fac-simile of the grand Skeleton of the Whale 14—Outside of the Shop of Tim Telescope, Optician, &c, by Moonlight 15—The Nabob's Pleasure Grounds—in which will be shew an exact representation of The Grand Clarence Vase 16—A Rural Farm, near London 17—The Local Cosmorama 18—The Gateway of the Public House 19—The Launch of the Thunderer at Woolwich 20—The Illuminated Grove, at the time of a Grand Festival, in which the celebrated Herr Cline will perform on the Tight Roap 21—The Temple of the Genius of the Harp.

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Theatre Royal, Drury Lane.

This Evening, the Drama of

The Bride of Ludgate.

Charles the Second, Mr WALLACK,

Doeskin.....Mr HARLEY, Captain Mouth.....Mr COOPER,

Melissa, Miss PHILLIPS, Ruth, Mrs ORGER.

After which will be Exhibited

THE DIORAMA,

Painted and Designed by Mr Stanfield.

To which will be added, the Drama of

Charles the Twelfth.

Charles the Twelfth, Mr FARREN,

Major Vanberg, Mr COOPER, Adam Brock, Mr WALLACK,

Triptolemus Muddlewerk, Mr HARLEY,

Gustavus, Mr BRINDAL, General Duckert, Mr FENTON,

Colonel Reichel, Mr COOKE,

Ulrica.....Miss FAUCIT, Eudiga.....Miss PEARSON.

To conclude with the revived Melo-drama of

The Falls of Clyde.

General Wilford, Mr YOUNGE,

Farmer Enfield, Mr J. RUSSELL, Edward Enfield, Mr COOPER,

Kenmure, Mr BRINDAL, Evan, Mr YARNOLD,

Donald, Mr H. JOHNSTON, (his first appearance these 10 years,)

Malcolm, Mr H. WALLACK, Lindley, Mr BEDFORD,

Derncleugh, Mr Fenton, Gabriel, Mr S. Jones, Allen, Mr Eaton,

Steenie Mr Howell, Gallatlie, Mr Bishop,

Mrs Enfield, Mrs C. JONES, Ellen Enfield, Miss KENNETH,

Janet, Mrs BROAD, Jessy, Mrs EAST.

To-morrow, the Rent Day, the Quaker, and Masaniello.

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No. 3170. *Saturday, Feb.* 11, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer*

Drury Lane Theatre.

Catherine of Cleves, *The Irish Tutor*, and the Pantomime, were the performances at this Theatre yesterday evening. We are sorry to hear that fresh impediments have arisen to prevent a final arrangement of the affairs of this establishment. The proprietors offer ten shillings in the pound to their creditors, but require six years for the payment thereof.

Covent Garden Theatre.

AT this Theatre, last night, after *The Bride of Ludgate*, Stanfield's Diorama, and *Charles the Twelfth*, the Melo-drama of *The Falls of the Clyde* was revived for the purpose of introducing in his original part of *Donald*, Mr H. Johnston, who has been absent from the London boards for the last ten years. He was a good deal applauded on his first appearance for auld lang syne, which applause was frequently renewed during his performance. We could discover little or no difference either in his appearance or acting since we last saw him, and though it is certain that he, like ourselves, cannot but be much older, yet, as the part he represented was an aged Highlander, he looked to us the same *Donald* we laughed at when the piece was first acted in 1817, and his acting is quite as humorous now as then. As it is some time since this drama was acted, our readers will not be displeased if we give them a sketch of the plot;—Ellen having been seduced by Kenmuir, he is wounded in a duel by her brother Edward, and falls insensible; in this state he is found by some gipsies, and is conveyed by them a prisoner to their place of retreat, under the Falls of the Clyde. Edward is condemned to death for the murder of Kenmuir, and is only saved by the re-appearance of the supposed murdered man, who has been rescued from the gipsies by the aid of Ellen and old Donald. The part of the heroine was supported with great ability by Miss Kenneth, who in many of the scenes, but more especially that in which her guilt is discovered by her father, by her natural and affecting acting, excited the most intense interest. Cooper, as her brother, and Brindal, as her lover, played excellently. The music is of a pleasing character, particularly the opening glee and chorus.

ADELPHI.—A new Burletta called *Chalk Farm; or Pistols and Petticoats*, was brought out at this house on Thursday night, and met with a very rough reception, the malcontents forming a vast majority.

Kenny the dramatist was travelling in Ireland, when the roads had been tended by the "finest pisantry in the the world," and of course,

were nearly impassable. Suddenly Kenny who writes better than he rides, was thrown off. "Holloa," said his friend, "that is not the way to *Cork*." "No," said K, "But it is the way to *Kill-Kenny*."

An amateur actor was once boasting in the presence of Scroop Davis, that he had performed the character of *Hamlet*, at a private theatre, without a single symptom of disapprobation being elicited. "My dear fellow," said Davis, "who can yawn and hiss at once?"

The other night just as Miss Shirreff as *Adela* had ended the beginning line of her first song, "Whither, my love, ah! whither art thou gone?" an Irishman from the gallery exclaimed "By J—s my love, I am gone *here*, in the gallery, wid these noisy devils in my ears!"

Fashionable Lounges

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Theatre Royal, Covent Garden.

This Evening, the Opera of

ARTAXERXES.

Artaxerxes.....Miss H.CAWSE,
Artabanes, Mr BRAHAM,
Arbaces, Mr WILSON, Rimenes, Mr HENRY,
Semira.....Miss HORTON,
Mandane.....Miss SHIRREFF.

With the Musical Entertainment of

THE WATERMAN.

Bundle, Mr F. MATTHEWS, Robin, Mr KEELEY,
Tom Tug, Mr BRAHAM,
In which character he will sing "And did you not hear of a jolly young Waterman," "Then farewell my trim-built Wherry," and "The Bay of Biscay O."
Mrs Bundle, Mrs TAYLEURE, Wilhelmina, Miss CAWSE.
"*God Save the King*," by Mr Braham, Miss Cawse, & Chorus.

After which, the new Grand Comic Pantomime, called

Hop o' my Thumb, & his Brothers;
Or Harlequin & the Ogre.

Llewellyn Bala, Mr HENRY, Hengo, (his Squire) Mr F. SUTTON,
Little Jack, (or Hop o' my Thumb,) Miss POOLE,
His Brothers, Masters Foster, Moggridge, C. Moggridge, Kendall, Clarke, C. Clarke. Madoc Mawr, (the Ogre) Mr W. Payne,
Drawbolt, the Porter of the Castle, Signor PAULO,
Priscilla Puddingsleeves, (the Cook) Mr BARNES,,
Genius of the Harp, Miss P. HORTON, Harlequin, Mr ELLER,
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Theatre Royal, Drury Lane.

This Evening, (9th time) the Domestic Drama, called

THE RENT DAY.

In the course of which will be realized the Subjects of the popular Engravings after WILKIE;—viz.

'The Rent Day,' & The Distraining for Rent.'

Grantley, Mr BRINDAL, Old Crumbs, Mr YOUNGE,
Martin Heywood, Mr WALLACK, Toby Heywood, Mr COOPER,
Bull-frog, Mr HARLEY, Hyssop, Mr BEDFORD,
Silver Jack, Mr H. WALLACK, Beanstalk, Mr HUGHES,
Stephen, Mr Salter, Burly, Mr Hatton, Sailor, Mr Eaton,
First Farmer, Mr Fenton, Second Farmer, Mr C. Jones.
Rachel Heywood, Miss PHILLIPS, Polly Briggs, Mrs HUMBY.

After which, the revived Entertainment of

THE QUAKER.

Steady, Mr PHILLIPS,
Easy, Mr ANDREWS, Solomon. Mr J. RUSSELL,
Lubin, Mr TEMPLETON,
Richard, Mr Eaton, Joseph, Mr Bishop.
Gillian, Miss PEARSON,
Cicely, Mrs C. JONES, Floretta, Mrs HUMBY.

To conclude with the Grand Opera of

MASANIELLO.

Masaniello, Mr WOOD,
Don Alphonso, Mr T. COOKE. Pietro, Mr BEDFORD,
Ruffino, Mr SALTER, Lorenzo, Mr BRINDAL,
Commissioner Mr FENTON, Moreno, Mr YARNOLD,
Selva, Mr HONNER,
Elvira, (3rd time) Mrs BELVILLE PENLEY, (late Miss FIELD,)
Fenella, Miss KENNETH.

A Spanish Bolero,

By Mr GILBERT, and Miss BASEKE.

On Monday, Rob Roy, and last night of the Pantomime.

THE

Theatrical Observer;

AND

Daily Bills of the Play.

" Nothing extenuate, nor set down aught in malice.."—OTHELLO.

No. 3171. *Monday, Feb.* 13, 1832. *Price* 1*d.*

"The Play's the thing !"—Ask for *Thomas's Observer*

Covent Garden Theatre.

THE entertainments at this house on Saturday evening were *Artaxerxes, The Waterman*, and the Pantomime, which gave unmixed satisfaction to a numerous audience. We hear that *Robert le Diable* was rehearsed here on Saturday, and that every exertion is being used to produce it as quickly as possible. A noble amateur is translating Dumas's Tragedy of *Charles the Seventh*, for this Theatre, and three or four of our dramatists are busily employed on the same work, each in hopes of getting his Drama accepted at one of the patent theatres.

Drury Lane Theatre.

ALTHOUGH Jerrold has refrained from printing his *Rent Day*, in order that it might not be played without his permission, manuscript copies are said to have been sent to several provincial theatres, how obtained is not known. He has inconsequence written to the managers of the Edinburgh and Dublin Theatres, interdicting them from playing *The Rent Day* on pain of legal consequences, but offering them a copy each for five pounds. It again attracted a very good house here on Saturday night, and was attended to with the most intense interest. *The Quaker*, and *Masaniello*, were the other entertainments. We are sorry to hear that Knowles's adaption of *The Maid's Tragedy* is not likely to be produced after all, as the adapter, through Macready, who is his agent and friend, claims the same terms as if it were an original drama, which Captain Polhill refuses to accede to, as it is only the fifth act which is original. It is inconsequence of this misunderstanding about the terms that Serle's Tragedy is about to be produced, which excited a great deal of admiration when it was read in the green-room. Macready has a very fine part, to which we are sure he will do ample justice. The scene is laid in the reign of Elizabeth.

King's Theatre.

L'Esule di Roma, was repeated at this Theatre on Saturday night, circumstances having occured which prevented the début of La Countess Lazise till to-morrow. This lady who is a contessa in her own right, and was married to a nobleman of equal rank and large fortune, was for yearsthe leader of the *haut ton*, in her native city Venice.—Gaming, the besetting sin of the Venetians, ruined their once splendid fortune, and the Countess is now obliged to have recourse to her musical talents for the means of subsistence. She has been a pupil of Paer, who speaks highly of her abilities.

OLYMPIC.—There has been no novelty at this Theatre during the last week, nor is there any announced for the present, the house being nightly crowded prevents the necessity of any change.

We have great pleasure in recording the following act of kindness of our modern Roscius, an act which atones for a host of imperfections. Browne, the Comedian, late of Drury Lane, was in durance vile in Dublin, for an acceptance lent to a brother actor, this coming to the knowledge of Kean, he went immediately to the prison, with a plentiful supply of good cheer, of which he partook with Browne, and enquired into the particulars of his embarrassments; on leaving the prison he ordered him to be supplied daily with every comfort at his expense, and the next day sent Browne the profits of his previous night's performance, a considerable sum, which enabled him to wind up his affairs.

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Theatre Royal, Covent Garden.

This Evening, (11th time,) a new Tragedy, called

Catherine of Cleves.

Henry the Third, (King of France,) Mr J. MASON,
Henry of Lorraine, Mr WARDE, Paul Caussade, Mr C. KEMBLE,
Lavalette, Mr HENRY, La Chapelle, Mr IRWIN,
Anne D'Arquez, Mr ABBOTT, Ruggieri, Mr G. BENNETT,
Saint Paul, Mr PAYNE, Du Halde, Mr MEARS,
Arthur ..... Miss TAYLOR, Marcel ..... Mr F. MATTHEWS,
Catherine of Cleves, Miss FANNY KEMBLE,
Catherine de Medicis, Mrs LOVELL.

With the Farce of

TEDDY THE TILER.

Teddy the Tiler, Mr POWER, Lord Dunderford, Mr EVANS,
Lady Dunderford, Mrs DALY.

After which, the new Grand Comic Pantomime, called

Hop o' my Thumb, & his Brothers;
Or Harlequin & the Ogre.

Llewellyn Bala, Mr HENRY, Hengo, (his Squire) Mr F. SUTTON,
Little Jack, (or Hop o' my Thumb,) Miss POOLE,
His Brothers, Masters Foster, Moggridge, C. Moggridge, Kendall,
Clarke, C. Clarke. Madoc Mawr, (the Ogre) Mr W. Payne,
Drawbolt, the Porter of the Castle, Signor PAULO,
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Clown, Signor PAULO, Pantaloon, Mr BARNES,
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Theatre Royal, Drury Lane.

This Evening, the Opera of

ROB ROY MACGREGOR.

Rob Roy, Mr MACREADY, Sir Frederick Vernon, Mr YOUNGE,
Rashleigh Osbaldistone, Mr H.WALLACK, Galbraith, Mr BEDFORD,
Francis Osbaldistone. Mr TEMPLETON,
Captain Thornton, Mr THOMPSON, Dougal, Mr J. RUSSELL.
Baillie Nicol Jarvie, Mr HARLEY, Owen, Mr PERRY,

Diana Vernon, Mrs WOOD, Helen Macgregor, Mrs FAUCIT,
Katty, Mrs BELVILLE PENLEY, Mattie, Miss CRAWFORD.

To conclude with (Last Time) the New Comic Pantomime, with New Music, Scenery, Machinery, &c. entitled

Harlequin & Little Thumb ;

Or, the Seven Leagued Boots!

The principal Incidente are founded on the well-known Nursery Tale.
The Music, Scenery, Machinery, &c are entirely new,
The Overture and New Music, composed by Mr Hughes.
The Scenery by Mess. Marinari, Andrews, Adams, Franklin, Hilliard, and Stanfield; assisted by Mess. Hollogan, Seward, &c.
The Dresses by Mr Palmer, Mrs Coombe, &c. The Machinery, by Mr Nall.
The Properties and Decorations by Mr Blamire.
The Tricks and Transformations, by Messrs. Seymour and Blamire.

Little Thumb, Miss M. A. MARSHALL,
Lorenzo, (in love with Zelinda, afterwards Harlequin) Mr HOWELL
Count Manfred, (afterwards Pantaloon) Mr BARTLETT,
Scamperini, (his Servant, afterwards Clown) Mr SOUTHBY;
Zelinda, (afterwards Columbine) Miss BASEKE,
Gaffer Thumb, Mr COOKE, Dame Thumb, Mrs EAST,
Midshipman, (afterwards rival Harlequin,) Mr CHEKINI,
Jack with the Lanthorn.....Mr Wildfire.
Will of the Wisp, Mr Ignisfatuus,

New Scenery.

ACT I—Scene 1—A forest, with view of the Ogre's Castle—Andrews 2—A room in Gaffer Thumb's cottage—Andrews 3—Splendid hall in the Ogre's castle—Marinari 4 -Outside of Gaffer Thumb's cottage—Andrews 5—Another part of the forest, with Mount Ætna in distance—Andrews 6—Spacious dining-room in the Ogre's castle—Marinari 7—Water-mill near Canterbury —Andrews 8—An English sea-port—Adams 9—Millihers', Tobacconist's, and Doctor's Shop—the arrival of the Cholera Morbus!—Andrews 10—'My Lady's Bed Chamber'—Andrews 11—Woody landscape and gypsey tent—Andrews 12—Exhibition of the Gigantic Whale—Franklin 13- Exterior of the King's Theatre—Henry 14—Interior of the King's Theatre—Henry 15—Stanfield's Grand Diorama 16—Painter's House and Grocer's Shop—Andrews 17 -Interior of Artist's Room—Marinari 18—Turnpike-gate and Highgate Tunnell—Andrews 19—Inside of Gaffer Thumb's cottage 20—The Feast of the Faries—Marinari.

Stanfield's New and Splendid Diorama,

Displaying Venice and its adjacent Islands.

To-morrow, The Rent Day, the new Ballet, and My Own Lover

THE
Theatrical Observer;
AND
Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice.."—OTHELLO.

No. 3172. *Tuesday, Feb.* 14, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer*

Drury Lane Theatre.

MRS WOOD made her re-appearance last night as *Diana Vernon*, in *Rob Roy*, and though bearing evident marks of her recent indisposition, sang her Scotch ditties with singular sweetness. After the Opera, the Pantomime was played for the last time, it being necessary to withdraw it on account of the vast preparations making for the production of *The Demon Duke*, for which more than 100 supernumerary dancers and singers have been engaged, and an organ is building at the expence of £500.

Covent Garden Theatre.

Catherine of Cleves, *Teddy the Tiler*, and the Pantomime, were the entertainments at this house last night. Power, we hear, has concluded a very advantageous engagement with Murray, of the Edinburgh Theatre, to perform there after the Covent Garden season is *terminated*, Ellar is adjudged to be the father of Miss Owen's child, and to pay 7*s.* 6*d.* per week for its support, the medical men having proved to the magistrates that calculating the 202 days sworn to by Miss Owen, by lunar instead of calendar months, it would give seven months and six days.

NEW STRAND THEATRE.—A new Burletta called *The Four Sisters; or, Woman's Worth, and Woman's Ways*, was produced here last night. It is by Mr Bernard, the author of *Old Regimentals, &c.* and its chief merit, indeed, its sole object consists in affording Mrs Waylett an opportunity of displaying the versatility of her talent, by the assumption of four different characters, (which she did very cleverly,) and by the introduction of several of her popular ballads. It was well received as was the whole of the evening's entertainments by a very numerous audience.

There was such a riot at the Garrick Theatre, on Friday night, that the police were called in, and carried off several of the audience to the station house. On their examination before the magistrates the next day, the officers declared that there were 300 well-known thieves in the pit the previous night, and that the whole audience consisted of "the rakings of society." The managers, Messrs Wyman and Conquest, are in prison for debt, and as the theatre is about to be sold, the performers were allowed to keep it open for their own advantage.

A fracas took place on Thursday evening in the boxes of the Dublin Theatre; two gentlemen were seen to exchange blows, and afterwards their cards. One of the gentlemen is Mr. O'K——, and the other a lieutenant in the army.

Madame Maupin an actress of the French Opera House in Paris, having been insulted by M. Dumesnil, an actor of the same Theatre, she dressed herself in male attire, way laid him in La Place des Victoires, one night as he was returning home, and challenged him to fight with swords. This Dumesnil, not recognizing his adversary, declined, and the amazon after cudgelling him soundly, took from him his watch and snuff-box, and left him half dead with fright. The next morning Dumesnil relating his adventure in the green-room, said that he had been attacked by three robbers, boasted that he had made a most vigorous resistance, and that the robbers could not possess themselves of his property, till they had rendered him insensible. When he had finished his story, Maupin who was one of his listeners, said to him "Thou art a lying coward and poltroon, for *I alone* did the job, and as a proof here are thy watch and snuff-box" The confusion of the poor vaunter may be better conceived than described.

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The Haunted Tower.

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Baron of Oakland, Mr BARTLEY, Hugo, Mr F. MATTHEWS,
De Courcy, Mr BAKER, Charles, Mr MORLEY,
Robert, Mr Evans, Martin, Mr Henry, Lewis, Mr MEADOWS,
Lady Elinor, (4th time) Miss INVERARITY,
Adela, (4th time) Miss SHIRREFF, Cicely, Miss CAWSE,
Maud, Mrs TAYLEURE.

In the Opera, the following Pieces of Music will be sung;

ACT I.—Chorus—To Albion's Genius Song—Braham—From Hope's fond dream Song, Miss Inverarity—Tho' Pity I cannot deny Song, Miss Cawse—Nature to Woman Song, Mr Evans, and Chorus—Hark, the sweet Horn Song, Miss Shirreff—Whither my Love Duet, Miss Shirreff, and Mr G. Penson—Will great Lords Song, Mr Morley—My Native Land Trio, Mr Braham, Miss Inverarity, and Miss Cawse—Against the shaft.

ACT II.—Song, Miss Shirreff—Be mine, tender passion Song, Miss Inverarity—Sweet Hope Song, Mr Braham—Tho' Time has from your Lordship's Face Song, Mr G. Penson—I have Gold Sestetto, Messrs Braham, G. Penson, Morley, Miss Shirreff, Miss Inverarity, Miss Cawse—By mutual Love delighted Chorus—Oh! the Roast Beef of Old England Air and Chorus—Miss Inverarity, Miss Cawse, Messrs Braham, Morley, &c.

ACT III.—Song, Miss Shirreff—Bright flattering rays Song, Mr Braham—The Bewilder'd Maid Duet, Miss Shirreff and Mr Braham—Pretty Maiden Song, Miss Inverarity—O, how in Life's fair Morning Duet, Miss Shirreff and Miss Inverarity—Begone! I discharge you Song, Mr Braham—Spirit of my sainted Sire Catch, Messrs Evans, Henry, Mears, &c.—As now we're met Finale—Miss Shirreff, Miss Inverarity, Mr Braham, & Chorus—The banish'd ills of heretofore.

After which, the new Grand Comic Pantomime, called

Hop o' my Thumb, & his Brothers;

Or Harlequin & the Ogre.

Llewellyn Bala, Mr HENRY, Hengo, (his Squire) Mr F. SUTTON,
Little Jack, (or Hop o' my Thumb,) Miss POOLE,
His Brothers, Masters Foster, Moggridge, C. Moggridge, Kendall, Clarke, C. Clarke. Madoc Mawr, (the Ogre) Mr W. Payne,
Drawbolt, the Porter of the Castle, Signor PAULO,
Priscilla Puddingsleeves, (the Cook) Mr BARNES,
Genius of the Harp, Miss P. HORTON, Harlequin, Mr ELLER,
Colombine, Miss DAVIS,
Clown, Signor PAULO, Pantaloon, Mr BARNES,
Lacqueypatch, (Harlequin's Valet) Mr F. SUTTON,

Theatre Royal, Drury Lane.

This Evening, (10th time) the Domestic Drama, called

THE RENT DAY.

In the course of which will be realized the Subjects of the popular Engravings after WILKIE;—viz.

'The Rent Day,' & The Distraining for Rent.'

Grantley, Mr BRINDAL, Old Crumbs, Mr YOUNGE,
Martin Heywood, Mr WALLACK, Toby Heywood, Mr COOPER,
Bull-frog, Mr HARLEY, Hyssop, Mr BEDFORD,
Silver Jack, Mr H. WALLACK, Beanstalk, Mr HUGHES,
Stephen, Mr Salter, Burly, Mr Hatton, Sailor, Mr Eaton,
First Farmer, Mr Fenton, Second Farmer, Mr C. Jones.
Rachel Heywood, Miss PHILLIPS, Polly Briggs, Mrs HUMBY.

In the course of the Evening

Auber's Overture to the Opera of Le Philtre,
And P. Lindpaintner's Overture to Joko, le Singe du Bresil.

After which, (3rd time) a new Ballet, called

La Femme Sentinelle

Composed by Miss BARNETT.

La Tulippe, Mr GILBERT, Edvard, Mr CHECKENI,
Ruberte, Mr Baker, Moustache, Mr T. Gilbert,
Captain, Mr Hatton. Lisette, Miss BASEKE, Justina, Miss LIDIA,
Antoinette, Miss BALLIN, Rosa, Miss M'HENRY,
Pauline, Mrs CHECKENI,
Principal Dancers—Misses Vallancy, Willmott, Gear, Webster,
Clairi, Jones, Rose, Caroline, Isabella, Hester, Chaplin.
Messrs T. Brown, Moxsy, Russell, Jenkins, Browne, Jones, &c.

To conclude with the Musical Drama called

MY OWN LOVER.

Scipio, Mr HARLEY,
Don Vincent D'Almanza, Mr WALLACK,
Signor Fernando, Mr J. RUSSELL, Roderiquez, Mr S. JONES,
Don Henry, Mr WOOD, Carlo, Mr BRINDAL,
Donna Julia, Miss PHILLIPS, Floretta, Miss PEARSON,
Laura, Mrs HUMBY, Rosa, Mrs ORGER

To-morrow, (by Special Desire,) Love in a Village, and The Falls of the Clyde.

THE
Theatrical Observer;
AND
Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice.."—OTHELLO.

No. 3173. *Wednesday, Feb.* 15, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer*

Drury Lane Theatre.

The Rent Day, La Femme Sentinelle, and *My Own Lover*, were performed here last night. Kenny's new Farce of *The Self-Tormentor*, is put off till to-morrow, when it will be acted after *The Rent Day.* On Monday the same author's translation of Dumas's *Hernani,* entitled *The Pledge; or, Castilian Honor,* will be acted for the first time this season.

Covent Garden Theatre.

The Haunted Tower, and *Hop o' my Thumb,* were the amusements at this Theatre yesterday evening. Miss Inverarity, Miss Shirreff, Braham, and G. Penson, exerted themselves with the happiest effect, and were greatly applauded. We are surprised that Braham (who ought to have better taste,) should omit Storace's beautiful duet beginning 'Dangers unknown impending, now shake my soul with hopes and fears,' which should be sung with *Lady Elinor,* in the scene where *Lord William* is about to enter the haunted tower, and which, independent of the sweetness of the music, serves as an explanation (coupled with a previous short dialogue,) of Cobb's obscure plot; and this was omitted to introduce a trashy duet of 'Pretty Maiden,' which it is as inconsistent for *Lord William* to sing in the then supposed state of his feelings, as if he had danced a jig, or cut a somerset. The cast of this Opera would have been greatly strengthened if Stansbury had sustained the character of *Robert,* instead of Evans, who ought never to sing any where but in his own tap-room. We understand that Laporte has not relinquished the design of becoming the lessee of this Theatre, but that there are so many and varied conflicting interests and matters to be arranged between the proprietors, bondholders, renters, shareholders, and other creditors connected with the establishment, previous to any definitive contract for a lease being made, that it is impossible to say when the affairs may be brought to an amicable conclusion.

OLYMPIC.—In consequence of the indisposition of Mr Liston, *He's Not A-miss*, and *The Widow,* are withdrawn for a few days. The theatre nevertheless was last night crowded, for when we looked in to see Vestris in *The Dumb Belle,* we could not obtain a seat, she was playing with great spirit and looked so beautiful, that any man might have been happy to possess her, even with her unsightly little trumpet. Two new Burlettas are promised us, one of which we hear is by Poole.

An entirely new Oratorio called *The Fall of Jerusalem* will be performed at the Concert Rooms, in Hanover Square, on the 20th of this month. It is composed by G. Perry, and Braham, Phillips, Mrs Wood and Sir George Smart's pupil, Miss Caroline Lyon will sing in it.

Miss Smithson is playing *Juliet, Isabella, Belvidera, Mrs Haller, &c.* with great success at the Coburg Theatre; she ought to have been at one of the patent theatres.

The Courier says that another new Theatre is going to be built in the precincts of the Savoy, under the immediate patronage of Lord Holland, who, as Chancellor of the Duchy of Lancaster, has alone the power of granting a license within his immediate district. We hope this report is not correct, for if it be, we shall have too many theatres all together. It is now said that the Lord Chamberlain does not intend to interfere any farther with the New Strand Theatre.

Fashionable Lounges

To the Editor of The Theatrical Observer.

DEAR MR EDITOR—Beg pardon, hope I don't intrude—but will you excuse me, I have to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town.

Monday call at the Queen's Bazaar 78, Oxford Street—splendidly fitted-up and magnificently arranged—visit the *British Diorama*, the 4 Views, by Stanfield, highly interesting—Lounge in the *Physiorama*, 14 Views from all parts of the world truly unique and beautiful—Step into the Room where Burns's *Jolly Beggars* are exhibited, composed of 8 Figures, the size of life by the self-taught Scottish Artist, which for delicate conception, gracefulness of attitude, proportion of parts, & exquisite finish of workmanship have never been equalled.

Afterwards, I inspect the wonder of wonders, *The Gigantic Whale*, the length of which is 95 feet, at the handsome Pavilion, Charing-Cross,—hundreds of the curious, visit this Queen of the Seas, which excites the admiration, and astonishment of the public.

Tuesday, call at the Egyptian Hall Bazaar, Piccadilly, to hear the *Double Sighted Highland Youth*—found the room crowded with nobility from all parts of the Continent—(by the bye, he quite delighted their Majesties, Prince George, and a numerous party, at the Pavilion,) will exhibit every half-hour from 12 to dusk—must not fail to drop in—wouldn't miss seeing such a wonder for the world

To-morrow I anticipate a delightful hour in examining *The Automatons*, at 28 Old Bond Street—The Musical Lady, Juvenile Artist, Magician, Rope Dancer, Walking Figure, Magnificent Vase, &c. also a Mechanical Moving Cosmorama. These singular curiosities, I am told, will shortly leave England for America.

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Drop in at TATE's, 49, Leicester Square, where there is a matchless re-union of articles of taste and virtu, and everything that is rare in Marbles, Bronzes, Pictures, China, Bijouterie, and costly Furniture—must provide myself with a set of his casts, in bronze, of living characters, executed *a merveille*, striking likenesses, and very cheap.

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Printed & Published every Morning, by E. THOMAS, Exeter Street, opposite Exeter Hall, Strand.—All letters to be post paid.

Theatre Royal, Drury Lane.

This Evening, (by Special Desire) the Opera of

Love in a Village.

Sir William Meadows, Mr ANDEEWS,
Hawthorn, Mr WOOD,
Justice Woodcock.....,.....Mr FARREN,
Young Meadows, Mr TEMPLETON,
Footman, Mr Robinson, Carter, Mr Tayleure,
Hodge, Mr J. RUSSELL,
Eustace.....Mr YARNOLD.
Rosetta, Mrs WOOD,
Lucinda, Mrs PENLEY, Madge, Mrs HUMBY,
Deborah Woodcock, Mrs C. JONES,
Cook, Mr EATON, Housemaid, Mrs EAST.

End of Act I.

A Statute Fair, with an appropriate Rustic Dance.

To conclude with the revived Melo-drama of

The Falls of Clyde.

General Wilford, Mr YOUNGE,
Farmer Enfield, Mr J. RUSSELL, Edward Enfield, Mr COOPER,
Kenmure, Mr BRINDAL, Evan, Mr YARNOLD,
Donald, Mr H. JOHNSTON,
Malcolm, Mr H. WALLACK, Lindley, Mr BEDFORD,
Derncleugh, Mr Fenton, Gabriel, Mr S. Jones, Allen, Mr Eaton,
Steenie Mr Howell, Gallatlie, Mr Bishop,
Mrs Enfield, Mrs C. JONES, Ellen Enfield, Miss KENNETH,
Janet, Mrs BROAD, Jessy, Mrs EAST.

To-morrow, the Rent Day, with a new Farce in 2 Acts, entitled The Self-Tormentor; or, Whims and Fancies, and The Tale of Mystery.

Theatre Royal, Covent Garden.

This Evening, the Opera of

CINDERELLA.

Felix, Prince of Salerno, Mr WILSON,
Baron Pumpolino, Mr G PENSON, Alidoro, Mr G STANSBURY,
Pedro, Mr KEELEY, Dandini, Mr MORLEY,

Cinderella... .Miss INVERARITY, Clorinda.....Miss CAWSE,
Thisbe, Miss HORTON, Fairy Queen, Miss H. CAWSE.

After which, the new Grand Comic Pantomime, called

Hop o' my Thumb, & his Brothers;
Or Harlequin & the Ogre.

The Overture and most of the Music composed by Mr G. Stansbury
The Scenery Painted by Messrs Grieve's, Finley, Pugin, &c.

Llewellyn Bala, Mr HENRY, Hengo (his Squire) Mr F. SUTTON,
Little Jack, (or Hop o' my Thumb,) Miss POOLE,
His Brothers, Masters Foster, Moggridge, C. Moggridge, Kendall,
Clarke, C. Clarke. Madoc Mawr, (the Ogre) Mr W. Payne,
Drawbolt, the Porter of the Castle, Signor PAULO,
Priscilla Puddingsleeves, (the Cook) Mr BARNES,,
Genius of the Harp, Miss P. HORTON, Harlequin, Mr ELLER,
Colombine, Miss DAVIS,
Clown, Signor PAULO, Pantaloon, Mr BARNES,
Lacqueypatch, (Harlequin's Valet) Mr F. SUTTON,

New Scenery.

SCENE 1—Interior of Llys Bale—the Palace of Bala, on Llyn Teg'd, or the Fair Lake—Cader Idris in the distance 2—The Ogre's Castle on Draig y Can, by Moonlight and Sunrise 3—The Brazen Bridge over Dreg y Nan 4—The Ogre's Grand Kitchen 5—Pont y Manach, or the Devil's Bridge 6—Llwyn of Nannan, or the Haunted Oak—the Vision of the Genius of the Harp 7—The Brazen Castle 8—The Ogre's Vaults of Riches 9—Hop o' my Thumb's Home—which is transformed into 10—Thumb Palace 11—Llyn Ogwen 12—Landscape and Inn—sign, the Prince of Wales 13—The Interior of the Pavillon at Charing Cross, and a Fac-simile of the grand Skeleton of the Whale 14—Outside of the Shop of Tim Telescope, Optician, &c, by Moonlight 15—The Nabob's Pleasure Grounds—in which will be shew an exact representation of The Grand Clarence Vase 16—A Rural Farm, near London 17—The Local Cosmorama 18—The Gateway of the Public House 19—The Launch of the Thunderer at Woolwich 20—The Illuminated Grove, at the time of a Grand Festival, in which the celebrated Herr Cline will perform on the Tight Roap 21—The Temple of the Genius of the Harp.

Messrs. Grieves' Local Cosmorama.

Represents the progress of their Majesties and Suite, in the Royal Shallop, to the Opening of New London Bridge; comprising the Views of Waterloo Bridge, Somerset House, The Temple Garden, Blackfriars Bridge, and the New London Bridge, as it appeared on the First of August, 1831.

To-morrow, The Haunted Tower, with A Day after the Wedding, and The £100 Note.

THE
Theatrical Observer;
AND
Daily Bills of the Play.

" Nothing extenuate, nor set down aught in malice.."—OTHELLO.

No. 3174. *Thursday, Feb.* 16, 1832. *Price* 1*d.*

"The Play's the thing !"—Ask for *Thomas's Observer.*

Covent Garden Theatre.

To-night the Melo-drama of *The Tale of Mystery* will be revived. Our readers perhaps are not aware that *The Tale of Mystery* is the first *Melo-drama* that was ever acted in this country; the following is one of the puffs introductory, which appeared in the Journals of November, 1802. " The new entertainment called *The Tale of Mystery,* announced at Covent Garden Theatre, is entitled a *Melo-drama.* As this term is strange to our language, it may be necessary to state that in Italy and France wherever music without recitative is introduced to enforce passion it is called *Melo-drama;* but the term is still more common ia Dramas of a mixed kind, in which are found Tragedy, Comedy, Farce, and Pantomime, with singing, dancing, and combatting." Although some of our contemporaries denied the truth of our report that Mayerbeer's Opera of *Robert le Diable* was in preparation at this Theatre, the bills of yesterday proved we were right, by announcing its performance on Tuesday next, the same evening it was announced for at the rival Theatre. It is cast with all the musical talent of the company, and no expense has been spared to get it up in a style worthy the subject. It is christened *The Fiend Father. Cinderella,* and the Pantomime were the amusements of yesterday evening. Miss Inverarity as the heroine of the Opera sang most delightfully, she was well supported by Wilson, the Misses Cawse, and G. Penson. The acting of Penson merits the highest commendation.

Drury Lane Theatre.

BICKERSTAFF'S Comic Opera of *Love in a Village* was performed at this Theatre last evening, when Mrs Wood, who seems to have regained entire possession of all her powers of voice, appeared for the second time since her indisposition as *Rosetta.* A precise looking, (and we conjecture, a maiden) lady, who sat near us, appeared to be very much scandalised with the rotundity of *Lucinda's* figure, and gave audible vent to her dissatisfaction; she certainly looked as if she had deferred her elopement a little too long. Farren, and Mrs C.Jones, acted admirably as the *Justice,* and *Aunt Deborah,* but J. Russell did not please us in *Hodge,* after Harley. Soane's Melo-drama of *The Falls of the Clyde* was the afterpiece; Miss Kenneth by her performance of *Ellen* must have made a rapid stride in the good opinion of her audience; highly as we have thought of her from her début, we confess that even we were greatly surprised by the touching beauty of her

acting, it might bear comparison with that of her great prototype, Miss Kelly—we can offer her no higher praise. Brindal, Cooper, and H. Johnston, did justice to their author, and their own reputations; the Scotch of the latter gentleman is, we think, a little too racy, it is almost unintelligible to southern ears. He is about to appear in the characters of *Sir Pertinax Macsycophant,* and *Archy Macsarcasm.*

Private Theatricals have not been so fashionable among the Aristocracy for the last half century as they are at the present moment. Besides the performances at the Duchess of Bedford, the Marchioness of Londonderry, Countess of Chesterfield, and Lord Burghersh's, there has been a performance at the apartments of Mrs Sheridan, at Hampton Court, in which the grand children of *the Sheridan* were the principal actors, and one of them, the Honorable Mrs Norton, was the authoress of all the three pieces.

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Theatre Royal, Drury Lane.

This Evening, (11th time) the Domestic Drama, called

THE RENT DAY.

In the course of which will be realized the Subjects of the popular Engravings after WILKIE;—viz.

'The Rent Day,' & 'The Distraining for Rent.'

Grantley, Mr BRINDAL, Old Crumbs, Mr YOUNGE,
Martin Heywood, Mr WALLACK, Toby Heywood, Mr COOPER,
Bull-frog, Mr HARLEY, Hyssop, Mr BEDFORD,
Silver Jack, Mr H. WALLACK, Beanstalk, Mr HUGHES,
Stephen, Mr Salter, Burly, Mr Hatton, Sailor, Mr Eaton,
First Farmer, Mr Fenton, Second Farmer, Mr C. Jones.
Rachel Heywood, Miss PHILLIPS, Polly Briggs, Mrs HUMBY

After which, (first time,) a Farce, in 2 Acts, called

The Self-Tormentor;

OR, WHIMS & FANCIES.

Mr Crotchet.....Mr FARREN,
Edward Winstanley, Mr BRINDAL,
Winstanley, Mr YOUNGE, Osborn, Mr BALLS,
Jeffry, Mr HARLEY,
Brimmer, Mr HONNER, Stockfish, Mr YARNOLD,
Dr Potine, Mr B. HILL, Williams, Mr Eaton,
James, Mr Bishop, Gregory, Mr Cowin,
Guest, Mr J. Jones, Clerk, Mr Rayner.
Maria, Miss GORDON,
Mrs Crotchet.....Mrs BROAD,
Becky Barnes, Mrs ORGER,
Mrs Nostrum.....Mrs C. JONES.

To conclude with (first time these 10 years)

The Tale of Mystery.

Bonamo, Mr YOUNGE,
Count Romaldi.....Mr H. JOHNSON,
Francisco, Mr H. WALLACK,
Stephano, Mr BRINDAL, Montano, Mr C. JONES,
Michelli, (the Miller) Mr J. RUSSELL,
Malvoglio, Mr Howell,
Piero, Mr SALTER, Fabio, Mr BISHOP,
Exempt, Mr Cooke, Archer, Mr Brown,
Selina, Miss KENNETH,
Fiametta.....Mrs C. JONES.

Theatre Royal, Covent Garden.

This Evening, the Comic Opera of

The Haunted Tower.

Lord William, Mr BRAHAM, Edward, Mr G. PENSON,
Baron of Oakland, Mr BARTLEY, Hugo, Mr F. MATTHEWS,
De Courcy, Mr BAKER, Charles, Mr MORLEY,
Robert, Mr Evans, Martin, Mr Henry, Lewis, Mr MEADOWS,
Lady Elinor, Miss INVERARITY,
Adela, Miss SHIRREFF, Cicely, Miss CAWSE,
Maud, Mrs TAYLEURE.

In the Opera, the following Pieces of Music will be sung;

ACT I.—Chorus—To Albion's Genius Song—Braham—From Hope's fond dream Song, Miss Inverarity—Tho' Pity I cannot deny Song, Miss Cawse—Nature to Woman Song, Mr Evans, and Chorus—Hark, the sweet Horn Song, Miss Shirreff—Whither my Love Duet, Miss Shirreff, and Mr G. Penson—Will great Lords Song, Mr Morley—My Native Land Trio, Mr Braham, Miss Inverarity, and Miss Cawse—Against the shaft.

ACT II.—Song, Miss Shirreff—Be mine, tender passion Song, Miss Inverarity—Sweet Hope Song, Mr Braham—Tho' Time has from your Lordship's Face Song, Mr G. Penson—I have Gold Sestetto, Messrs Braham, G. Penson, Morley, Miss Shirreff, Miss Inverarity, Miss Cawse—By mutual Love delighted Chorus—Oh! the Roast Beef of Old England Air and Chorus—Miss Inverarity, Miss Cawse, Messrs Braham, Morley, &c.

ACT III.—Song, Miss Shirreff—Bright flattering rays Song, Mr Braham—The Bewilder'd Maid Duet, Miss Shirreff and Mr Braham—Pretty Maiden Song, Miss Inverarity—O, how in Life's fair Morning Duet, Miss Shirreff and Miss Inverarity—Begone! I discharge you Song, Mr Braham—Spirit of my sainted Sire Catch, Messrs Evans, Henry, Mears, &c.—As now we're met Finale—Miss Shirreff, Miss Inverarity, Mr Braham, & Chorus—The banish'd ills of heretofore.

With the Interlude of

A Day after the Wedding.

Lord Henry..... ...Mr DURUSET, James.....Mr TURNOUR,
Colonel Freelove, Mr ABBOTT,
LadyElizabeth Freelove, Miss E.TREE, Mrs Davis, MrsTAYLEURE.

To conclude with the Farce of

The £100 Note.

Montmorency, Mr WRENCH, Morgan, Mr MEADOWS,
Janus, Mr F. MATTHEWS, Bilker, Mr EVANS,
O'Shocknessy, Mr POWER, Billy Black, Mr KEELEY,
Lady Pedigree, Mrs TAYLEURE, Miss Arlington, Miss HORTON,
Miss Arlington, Miss TAYLOR, who will sing
'*My Father Land,*' and the *Bavarian Broom Girl's Song.*

THE
Theatrical Observer;
AND
Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice.."—OTHELLO.

No. 3175. *Friday, Feb.* 17, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer*.

Covent Garden Theatre.

The Haunted Tower, A Day after the Wedding, and *The* £100 *Note,* were the entertainments at this house yesterday evening. We understand that the dress-makers, machinists, and scene-painters, have been working day and night in order to bring out *The Fiend Father,* next Tuesday, but Captain Polhill is determined to have the start by bringing out his Opera on Monday.

Drury Lane Theatre.

This theatre boasted a very numerous audience last night, even before the curtain rose to *The Rent Day,* which excited as usual great interest. Harley, Miss Phillips, and Wallack, elicited immense applause by their admirable acting, and when Wallack stepped forward to give out *The Rent Day* for Saturday, he was honored with three distinct rounds. The second piece was a new Farce in two acts by Kenny, called *The Self-Tormentor: or, Whims and Fancies.* The title of this novelty explains the nature of the plot, which is merely to depict the art of ingeniously self-tormenting exemplified in the person of Mr Crotchet, (Farren,) who is one of those unhappy beings who converts every incident of life into a subject of annoyance, by always looking at the dark-side of the picture. When the scene opens, his wife and daughter (Mrs Broad and Miss Gordon,) are waiting for him to attend the weekly dinner of Mrs Nostrum, (Mrs C. Jones,) who is mother to Mrs Crotchet, but Mr Crotchet takes a whim into his head that he will not go, and the ladies start without him; he then by way of amusement takes a walk, and being caught in the rain, stops under a gateway for shelter, where he is joined by Becky Barnes, (Mrs Orger,) Becky asks him to read the direction of a letter, which she is taking for young Mr Winstanley, (Brindal.) This name attracts his attention, the gentleman being the suitor of his own daughter, and on finding it addressed to one Sharp a money lender, announces himself as Mr Sharp, and under that assumed name, visits young Winstanley, whom he has never seen, though he is staying in the house of Mr Osborn, (Balls,) Crotchet's man of business.

Osborn betrays his incognito, *sub rosa,* to Winstanley, and they plot together to make him drink, game, and kiss Becky Barnes, three things for which he had lectured Winstanley. He is accordingly invited to dinner, and, by stratagem, is detected saluting Becky, made to drink wine, and play at écarté. The tables are then turned upon him, and after some mutual explanations, the young lovers, according to custom, are made happy, and the self-tormentor determines to abjure his whims and fancies. Harley has a part of a bumpkin servant,

Jeffry, which he played with great humor, and Mrs C. Jones, as an amateur doctress, *Mrs Nostrum*, acted with her accustomed tact, but it was a character which did not take with the audience. Farren, we were told, was very much pleased with his part, and he certainly played it as well as it was possible to be done, but that did not amount to much, and there was considerable disapprobation towards the latter end of the Farce, which even he, with all his high standing with the public, could not overcome. Miss Gordon, and Mr Brindal did all that was possible for their respective parts, and Mrs Orger was perfection. We cannot in justice give much praise to the author, for nothing but the general good acting exhibited in the Farce, could have obtained it a hearing, and as it is we cannot promise it a long life. When Farren gave it out for to-night though the ayes had the preponderance, the noes mustered strong. *The Tale of Mystery* concluded.

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Theatre Royal, Covent Garden.

This Evening, (12th time,) a new Tragedy, called

Catherine of Cleves.

Henry the Third, (King of France,) Mr J. MASON,
Henry of Lorraine, Mr WARDE, Paul Caussade, Mr C. KEMBLE,
Lavalette, Mr HENRY, La Chapelle, Mr IRWIN,
Anne D'Arquez, Mr ABBOTT, Ruggieri, Mr G. BENNETT,
Saint Paul, Mr PAYNE, Du Halde, Mr MEARS,
Arthur ..... Miss TAYLOR, Marcel ..... Mr F. MATTHEWS.

Catherine of Cleves, Miss FANNY KEMBLE,

Catherine de Medicis, Mrs LOVELL.

In the course of the Evening
Von Weber's Overture to Der Beherrscher der Geister, And Mehul's Overture D'Une Folie.

After which, the Farce of

HIDE AND SEEK.

Merton, Mr DURUSET,
Mordaunt.....Mr DIDDEAR, Moses.....Mr KEELEY,
Mrs Mordaunt, Miss E. TREE, Charlotte, Miss LEE.

To conclude with, (by Particular Desire,) the Farce of

The Irish Ambassador.

The Grand Duke, Mr DIDDEAR,
Prince Rodolph.....Mr ABBOTT.
Count Morenos, Mr BARTLEY,
Baron Lowlncraft.....Mr F. MATTHEWS,
Sir Patrick O'Plenipo, Mr POWER,
Olmutz, Mr Barnes, Herman, Mr Irwin.
Isabella, Miss TAYLOR,
Lady Emily Delauney.....Miss E. TREE.

To-morrow, The Haunted Tower, Auld Robin Gray, and A Roland for an Oliver.

Theatre Royal, Drury Lane.

This Evening, the Opera of

The Barber of Seville.

With Rossini's Overture to Il Barbiere di Siviglia.

Count Almaviva, Mr WOOD,
Figaro.....(the Barber).....Mr H. PHILLIPS,
Dr. Bartolo.....Mr SEGUIN,
Argus, Mr ROSS,
Basil, Mr BEDFORD, Fiorello, Mr JONES,
Tallboy, Mr EATON,
Officer of the Guard.....,.....Mr NEWTON,
Notary, Mr HONNER.

Rosina, Mrs WOOD, Jacintha, Mrs MAPLESON,
Marcellina, Miss RUSSELL.

In the First Act, Mr Wood will sing the admired Serenade from *La Donna del Lago.*

And, in the Third Act, Mrs Wood will sing, for the 6th Time at this Theatre, Rossini's celebrated Finale, from the Opera of *Cinderella.*

After which, (2nd time,) a Farce, in 2 Acts, called

The Self-Tormentor;

OR, WHIMS & FANCIES.

Mr Crotchet.....Mr FARREN,
Edward Winstanley, Mr BRINDAL,
Winstanley, Mr YOUNGE, Osborn, Mr BALLS,
Jeffry, Mr HARLEY,
Brimmer, Mr HONNER, Stockfish, Mr YARNOLD,
Dr Potine, Mr B. HILL, Williams, Mr Eaton,
James, Mr Bishop, Gregory, Mr Cowin,
Guest, Mr J. Jones, Clerk, Mr Rayner.

Maria, Miss GORDON,
Mrs Crotchet.....Mrs BROAD,
Becky Barnes, Mrs ORGER,
Mrs Nostrum.....Mrs C. JONES.

To-morrow, The Rent Day, The Quaker, and Masaniello.

THE
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No. 3176. *Saturday, Feb.* 18, 1832. *Price* 1*d.*

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Covent Garden Theatre.

KENNY'S Farce of *The Irish Ambassador* was played here last night, as the bills state, by *particular desire*, after *Catharine of Cleves*, and *Hide and Seek*. The success of this farce is more attributable to the ability of the actors, than the skill of the author, for, in our opinion, he has, in making *Sir Patrick* so humorously vulgar, destroyed the *vraisemblance* of the piece; a fault which is not to be found in the original, *Le Diplomate*, where the young man who is mistaken for the *Ambassador*, keeps up the deception by the suavity of his manners, and natural tact. We know that Kenny will say that Power is nothing unless he is broad, approaching to vulgarity, and that the assumption of the gentleman is out of his line, and that as he adapted the Farce entirely for that favorite actor, he was obliged to change the character, as he has done. This is one of the disadvantages of writing for actors.

Drury Lane Theatre.

LAST night, after the Opera of *The Barber of Seville*, the new Farce of *The Self-Tormentor* was acted here, for the second time. Its author, Mr Kenny, is certainly a clever man, and might hold a much higher rank among our dramatic writers than he does if he did not content himself with mere profit and temporary distinction. Several of his Farces are excellent, and stand a fair chance of outliving their author, but the generality of his works (and the *Self-Tormentor* among the rest,) being written to suit the peculiarities of certain actors, past away with the circumstances which called them into being. *The Self-Tormentor* of Mr Kenny is a very different kind of person to that of *Terence*, and certainly as inferior in humor as he is dissimilar in nature, *Mr Crotchet* is so happily circumstanced that were it not for the infirmities of his temper he would have no cause for uneasiness, yet out of that very infirmity of temper, draws an inexhaustible source of misery. The most amusing scene in the Farce is that were *Becky Barnes*, in order to gain £20, promised to her, if she can get *Mr Crotchet* to be caught saluting her, inveigles the old fellow into the snare, but even this scene would have been nothing but for the inimitable acting of Farren and Mrs Orger.

PORUS, an Athenian *actor*, was, upon one occasion, appointed to sustain the character of *Electra* (there being no females on the stage,) who in the course of the Drama appears with an urn containing, as she supposes, the ashes of *Orestes*. The actor having recently lost a favorite child, procured for the occasion the urn which actually contained

its ashes, which affected him so much that the audience soon perceived the reality of his grief was such as no actor could assume.

The following anecdote we copy from *The Georgian Era.* George the Fourth when Prince of Wales, went into Brookes's and complaining of the severity of the weather, called for a glass of hot brandy and water, which he emptied at a draught, and then immediately ordered another. After drinking the whole of the second, and great part of a third glass, he puffed out his cheeks and exclaimed "Now I am comfortable; waiter bring me a rump steak." Sheridan who was present, immediately wrote the following lines, and presented them to his Royal Highness:—

"The prince came in, and said 'twas cold,
Then put to his head the rummer;
'Till *swallow* after *swallow* came,
When he pronounced it summer."

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Theatre Royal, Covent Garden.

This Evening, the Comic Opera of

The Haunted Tower.

Lord William, Mr BRAHAM, Edward, Mr G. PENSON,
Baron of Oakland, Mr BARTLEY, Hugo, Mr F. MATTHEWS,
De Courcy, Mr BAKER, Charles, Mr MORLEY,
Robert, Mr Evans, Martin, Mr Henry, Lewis, Mr MEADOWS,
Lady Elinor, Miss INVERARITY,
Adela, Miss SHIRREFF, Cicely, Miss CAWSE,
Maud, Mrs TAYLEURE.

In the Opera, the following Pieces of Music will be sung;

ACT I.—Chorus—To Albion's Genius Song—Braham—From Hope's fond dream Song, Miss Inverarity—Tho' Pity I cannot deny Song, Miss Cawse—Nature to Woman Song, Mr Evans, and Chorus—Hark, the sweet Horn Song, Miss Shirreff—Whither my Love Duet, Miss Shirreff, and Mr G. Penson—Will great Lords Song, Mr Morley—My Native Land Trio, Mr Braham, Miss Inverarity, and Miss Cawse—Against the shaft.

ACT II.—Song, Miss Shirreff—Be mine, tender passion Song, Miss Inverarity—Sweet Hope Song, Mr Braham—Tho' Time has from your Lordship's Face Song, Mr G. Penson—I have Gold Sestetto, Messrs Braham, G. Penson, Morley, Miss Shirreff, Miss Inverarity, Miss Cawse—By mutual Love delighted Chorus—Oh! the Roast Beef of Old England Air and Chorus—Miss Inverarity, Miss Cawse, Messrs Braham, Morley, &c.

ACT III.—Song, Miss Shirreff—Bright flattering rays Song, Mr Braham—The Bewilder'd Maid Duet, Miss Shirreff and Mr Braham—Pretty Maiden Song, Miss Inverarity—O, how in Life's fair Morning Duet, Miss Shirreff and Miss Inverarity—Begone! I discharge you Song, Mr Braham—Spirit of my sainted Sire Catch, Messrs Evans, Henry, Mears, &c.—As now we're met Finale—Miss Shirreff, Miss Inverarity, Mr Braham, & Chorus—The banish'd ills of heretofore.

With the Ballet of

AULD ROBIN GRAY.

Auld Robin Gray, Mr TURNOUR,
Principal Dancers—Mr D'Albert, Mesdames Bedford, Vedy, Thomasin, Davis, Ryals, Griffiths.

To conclude with the Farce of

A Roland for an Oliver.

Sir Mark Chase, Mr BARTLEY,
Mr Selborne, Mr BAKER, Gamekeeper, (with a Song,) Mr MORLEY,
Alfred Highflyer, Mr WRENCH,
Fixture, Mr MEADOWS, First Groom, Mr HENRY,
Maria Darlington, Miss TAYLOR,
Mrs Selborne.. Miss LEE, Mrs Fixture...Mrs TAYLEURE.

Theatre Royal, Drury Lane.

This Evening, (12th time) the Domestic Drama, called

THE RENT DAY.

In the course of which will be realized the Subjects of the popular Engravings after WILKIE;—viz.

'The Rent Day,' & The Distraining for Rent.'

Grantley, Mr BRINDAL, Old Crumbs, Mr YOUNGE,
Martin Heywood, Mr WALLACK, Toby Heywood, Mr COOPER,
Bull-frog, Mr HARLEY, Hyssop, Mr BEDFORD,
Silver Jack, Mr H. WALLACK, Beanstalk, Mr HUGHES,
Stephen, Mr Salter, Burly, Mr Hatton, Sailor, Mr Eaton,
First Farmer, Mr Fenton, Second Farmer, Mr C. Jones.
Rachel Heywood, Miss PHILLIPS, Polly Briggs, Mrs HUMBY.

After which, the revived Entertainment of

THE QUAKER.

Steady, Mr PHILLIPS,
Easy, Mr ANDREWS, Solomon. Mr J. RUSSELL,
Lubin, Mr TEMPLETON,
Richard, Mr Eaton, Joseph, Mr Bishop.

Gillian, Miss PEARSON,
Cicely, Mrs C. JONES, Floretta, Mrs HUMBY.

To conclude with the Grand Opera of

MASANIELLO.

Masaniello, Mr WOOD,
Don Alphonso, Mr T. COOKE, Pietro, Mr BEDFORD,
Ruffino, Mr SALTER, Lorenzo, Mr BRINDAL,
Commissioner Mr FENTON, Moreno, Mr YARNOLD,
Selva, Mr HONNER,
Elvira, (4th time) Mrs BELVILLE PENLEY, (late Miss FIELD,)
Fenella, Miss KENNETH.

A Spanish Bolero,

By Mr GILBERT, and Miss BASEKE.

On Monday, a New Grand Romantic Opera, to be entitled The Dæmon; or, Mystic Branch.

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Drury Lane Theatre.

The Rent Day, The Quaker, and *Masaniello,* were the entertainments at this house on Saturday night. The production of Mayerbeer's Opera of *Robert le Diable,* under the title of *The Dæmon; or, the Mystic Branch,* at this house to-night, has caused an unusual sensation in the musical and dramatic world, more especially as it is known that Mr Monck Mason has served a notice on both the Patent Theatres, announcing his intention of applying to the Chancellor for an injunction to prevent their performing that Opera.

Covent Garden Theatre.

ON Saturday evening *The Haunted Tower* was repeated here, with the Ballet of *Auld Robin Gray,* and the Farce of *A Roland for an Oliver.* The most extraordinary secrecy was observed at this Theatre about the getting up of Rophino Lacy's version of *Robert le Diable,* indeed, so anxious were the proprietors to keep the secret, and thus out jockey Drury Lane, that it was not sent for license until after all the arrangements were finally made. Mr Lacy has sold the copy-right of the songs in *The Fiend Father* to Kenneth, of Bow Street. There is no truth in the report that Miss Fanny Kemble had called in the aid of any other person to change the *denouement* of *Francis the First.* The following is the cast of the principal characters; *Francis I.* J. Mason, *De Bourbon,* C. Kemble, *Gonzales,* Warde, *Queen Mother,* Miss Kemble, *Margaret de Valois,* Miss Taylor. Mr Murray has given £400 for the copyright.

Their Majesties, it is said, will honor Drury Lane, on Monday, and Covent Garden, on Thursday, with their presence.

King's Theatre.

THE appearance of a *real* Countess on these boards on Saturday night attracted a very full house. It was the début of La Countessa Lazise as *Desdemona,* and for an amateur the singing and acting of the lady was all that could be expected, but put in comparison with the performance of Sontag, Malibran, and Pasta, it was a complete failure. She is of the middle size, and her movements are easy and graceful, her voice is thin, but tolerably sweet, and she manages it with taste. We have no doubt she would be a pleasing concert singer. Winter, who was *Otello,* acted much better than in *L'Esule.* We were glad to see Curioni returned to his old station.

Mademoiselle Celeste is re-engaged at the Queen's Theatre, where she had formerly eight pound per week; she is *now* to have the third of the receipts for twelve nights, and half a clear benefit.

John Reeve is engaged at the Surrey, after the close of the Adelphi.—It is not true that Madame Vestris is in treaty for the Pantheon

Mr Kean, who was engaged for seven nights at the Edinburgh Theatre, was announced to appear as *Richard*, on Monday last. The house was well filled, when Mr Murray came forward, and said that he had to perform one of the most unpleasant duties that had devolved on him for 21 years—Mr Kean had just been taken suddenly ill, & was unable to appear. If his health permitted, he was in *every other respect* fitted for his duty. Mr Ternan filled the part.

Tate Wilkinson relates in his memoirs that one of his actresses named Garvey, coming to take leave of him on quitting his company, said that she parted from him without enmity, though there was one thing she could never forgive. He asked her what dreadful offence he had been guilty of, and whether he could not make her some atonement? She tartly replied, "Atonement, Sir! never! for when I asked to play *Fanny Sterling*, you handed me to the glass, bid me look at myself, forgot I was a lady, and declared I was *ugly*, which no woman can ever forgive."

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PAUL PRY.

Theatre Royal, Drury Lane.

This Evening, (first time,) a new Grand Romantic Opera, entitled

THE DÆMON;

OR, THE MYSTIC BRANCH.

With the whole of the Music from the Opera of Robert le Diable, by Mayerbeer.

The Scenery by Messrs Marinari, Andrews, Adams, Franklin, Hilliard, and Stanfield. The Dresses, from Drawings purchased at Paris, Mr Palmer, Mrs Coombs, &c, The Properties and Decorations by Mr Blamire, &c. The Machinery by Mr Nall. The Ballet arranged by Miss Barnett.

☞ *On this occasion Mr H. R. Bishop will preside in the Orchestra.*

Robert, (Duke of Normandy) Mr WOOD,
His Equerry, Mr COOKE, King of Sicily, Mr HATTON,
Bertram, (the [redacted] !) Mr H. PHILLIPS,
The Prince of Grenada, Mr HOWELL, Chamberlain Mr FENTON,
(THE PHANTOM PRINCE!!) Mr BARTLETT,
Alberti and Hubert, (Knights) Mr BEDFORD, & Mr YARNOLD,
Reimbaut, (a Minstrel) Mr TEMPLETON,

Knights—Messrs Eaton, Honner, Tayleure. Salter, Bishop, Walsh, Robinson, Price, East, Henshaw, &c.

Pages—Messrs Moxsy, Russell, Brown, Chikini, Baker, & Beckett.

Monks—Messrs Mason, Cowen, Rayner, Eales, &c.

Dæmons—Messrs Barrett, Cowley, Norton, Williams, Roberts, &c.

Isabella, (Princess of Sicily) Miss F. AYTON,
Alice, (a Norman Peasant) Mrs WOOD, Clarice, Miss FAUCIT,
The Abbess of St. Rosalie, Mademoiselle BASEKE,
(STATUE OF St. ROSALIE.....!!!)

Nuns—Mademoiselles Gear, Vallancy, Willmott, Webster, Clare, Ballin, M'Henry, Thomasin, Caldwell.

Ladies of the Court—Mesdames Penley, Humby, Bedford; Mademoiselles Pearson, Russell, Crawford, Smith, Chaplin, Jones.

Incidents and Succession of the Scenery:

SCENE 1—The Bay of Palermo—Andrews, with the Encampment of Duke Robert's Army. 2—State Apartment—Andrews, opening on the Terrace and Gardens of the Palace—grand Procession to the Tournament. 3—The Enchanted Forest, & View of the Field of the Tournament—Stanfield. 4—The Rocks of St. Rosalie—Stanfield, with the Cross of St. Irenius, and Dilapidated Monastery. 5—The Cloisters by Moonlight, exhibiting the Cemetery of the Nuns, and awful-re-animation—Stanfield, grand Incantation, and Robert's possession of the Mystic Branch. 6—Apartment of the Princess—Marinari. 7—Vestibule of the Cathedral of Parlermo—Marinari. 8—Nave of the Cathedral, with a splendid Tableau shewing the Destruction of the Demon, and the Union of Robert and the Princess.

To conclude with the Farce of

TURNING THE TABLES.

Mr Knibbs, Mr HUGHES, Mr Jeremiah Bumps, Mr COOPER,
Mr Edgar de Courcy, Mr BALLS,
Jack Humphries, Mr HARLEY, Mr Thornton, Mr C. JONES,
Miss Knibbs, Miss FAUCIT, Mrs Humphries, Mrs C. JONES,
Petty Larkins, Mrs ORGER.

Theatre Royal, Covent Garden.

This Evning, the Tragedy of

Romeo and Juliet.

Prince Escalus, Mr HENRY,
Paris, Mr DURUSET, Montague, Mr TURNOUR,
Romeo, Mr J. MASON,
Capulet, Mr EGERTON, Benvolio, Mr BAKER,
Mercutio, Mr C. KEMBLE,
Tybalt.....Mr DIDDEAR,
Page, Miss FORTESCUE,
Friar Lawrence.....Mr WARDE,
Friar John, Mr PAYNE,
Apothecary, Mr MEADOWS, Peter, Mr KEELEY,
Abram, Mr Brady, Samson, Mr Cooper,
Gregory, Mr HEATH.
Juliet.....Miss FANNY KEMBLE,
Lady Capulet, Mrs LOVELL,
Nurse ..... Mrs GIBBS.

In Act I.

A MASQUERADE AND DANCE.

In Act V.

The Funeral Procession of Juliet, and a Solemn Dirge.

To conclude with, (by Special Desire,) the Melo-drama of

Robert the Devil!

Duke of Normandy!

Robert..(Duke of Normandy,)..Mr G. BENNETT,
Lindor, Mr DURUSET,
Edmond, Mr HENRY, Picolo, Mr KEELEY,
Jaques Bocage, Mr MEADOWS,
Gontran, Mr Turnour, Vassals, Peasants, &c. &c.
Lodine, Miss CAWSE,
Countess de Rosambert....Mrs LOVELL,
Matilda, Mrs VINING,
Dame Gertrude.....,.....Mrs TAYLEURE,
Blanche, Miss HORTON.

To-morrow, (first time,) a new Grand Romantic Opera, in 3 Acts, called The Fiend-Father; or, Robert of Normandy.

Printed & Published every Morning, by E. Thomas, Exeter Street, opposite Exeter Hall, Strand.—Al letters to be post paid.

THE
Theatrical Observer;
AND
Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice.."—OTHELLO.

No. 3178. *Tuesday, Feb.* 21, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer*

Covent Garden Theatre.

THE Devil seems to have become a very fashionable personage, for as the *veritable* fiend was not quite ready to make his appearance here last night, *by special desire*, we had his imp, *Robert of Normandy*, as a Melo-drama after *Romeo and Juliet*. The Covent Garden Theatrical Fund dinner takes place on Wednesday the 28th of March, when his Royal Highness the Duke of Sussex will take the chair.

Drury Lane Theatre.

MAYERBEER'S Grand Romantic Opera of *Robert le Diable* anglisiced by Messrs Beazley and Mills, the translators, into *The Dæmon; or, The Mystic Branch*, which created such a *devilish* sensation in Paris, and has been talked of in all the musical circles of London for the last four months, was produced at this Theatre yesterday evening with not quite all the success we could have wished, as the lessee must have been at a very heavy expense in the getting of it up. Mayerbeer it is said was the school-fellow and friend of Weber, and there is certainly a striking resemblance in the style of the two composers, but as we have been long familiar with the music of *Der Freischutz, &c.* the music of Mayerbeer's Opera sounded like an imitation. There were however occasionally to be found some light and pleasing melodies of the Italian school, which relieved the elaborate combinations of the severer German style. The chorusses were eminently beautiful, and the invocation of the infernal spirits, by *Bertram*, and their reply were full of dramatic expression.

All the music in the part of *Alice* was good, and had ample justice from Mrs Wood, who sang delightfully. The same praise is due to Phillips, nor must we omit to praise Mr Templeton, who really surprised us by the justness and vigor of his execution. The chorusses also were admirably given. We now come to a less grateful task, that of censuring, and never did we hear music more completely ruined than by Miss Fanny Ayton, who joined to the thinness of her voice, sang so wretchedly out of tune, that the most unequivocal sounds of disapprobation followed every thing she sang. Mr Wood was scarcely ten degrees better, the music was far beyond him, and he seemed to feel it, for he was tame and inefficient throughout. It would be superfluous for us to detail the plot of the Drama as all our readers must, by this time, have become acquainted with it, and the translators have in no material points changed the original. It is somewhat singular that the scene upon which so much pains had been taken, and which was expected to have produced so good an effect, that where the nuns are reanimated, was near being the damnation of the Opera, and we must acknowledge we were disgusted with them when they became dancing voluptuaries. Whilst they remained on their tombs the effect was

sublime, and the moonlight scene was one of the happiest of Stanfield's efforts. The *tableaux* which terminate the first and last acts were beyond conception beautiful. The dresses, properties, and stage-arrangements, were all in good taste, and we regret that the Opera is not likely to prove very attractive. When Mr Wallack came to give it out for to-night, there was a great tumult, and he chose to suppose that the audience wanted Mrs Wood, he, therefore, led her forward, and she was greatly applauded. After she had retired, there was a call for 'God Save the King,' but Wallack said the vocalists were so exhausted they begged to be excused. He then announced the Opera for four times a week amidst hisses and shouts of applause. The house was crowded in every part.

OLYMPIC.—That genuine son of Momus, Liston, re-appeared at this house last night, in two of his favorite parts, which, with the *Olympian Devils*, who defy all infernal rivalry, attracted a very numerous audience. A new Burletta called *The Proof of the Pudding*, will be acted for the first time to-morrow.

Fashionable Lounges

To the Editor of The Theatrical Observer.

DEAR MR EDITOR—Beg pardon, hope I don't intrude—but will you excuse me, I have to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town.

Monday call at the Queen's Bazaar 78, Oxford Street—splendidly fitted-up and magnificently arranged—visit the *British Diorama*, the 4 Views, by Stanfield, highly interesting—Lounge in the *Physicrama*, 14 Views from all parts of the world truly unique and beautiful—Step into the Room where Burns's *Jolly Beggars* are exhibited, composed of 8 Figures, the size of life, by the self-taught Scottish Artist, which for delicate conception, gracefulness of attitude, proportion of parts, & exquisite finish of workmanship have never been equalled.

Afterwards, I inspect the wonder of wonders, *The Gigantic Whale*, the length of which is 95 feet, at the handsome Pavilion, Charing-Cross,—hundreds of the curious, visit this Queen of the Seas, which excites the admiration, and astonishment of the public.

Tuesday, call at the Egyptian Hall Bazaar, Piccadilly, to hear the *Double Sighted Highland Youth*—found the room crowded with nobility from all parts of the Continent—(by the bye, he quite delighted their Majesties, Prince George, and a numerous party, at the Pavilion,) will exhibit every half-hour from 12 to dusk—must not fail to drop in—wouldn't miss seeing such a wonder for the world

To-morrow I anticipate a delightful hour in examining *The Automatons*, at 28 Old Bond Street—The Musical Lady, Juvenile Artist, Magician, Rope Dancer, Walking Figure, Magnificent Vase, &c. also a Mechanical Moving Cosmorama. These singular curiosities, I am told, will shortly leave England for America.

On Friday, I pop in to examine *Miss Linwood's* curious Needle-Work, in Leicester Square—just added other beautiful specimens of her art.

Drop in at TATE'S, 49, Leicester Square, where there is a matchless re-union of articles of taste and virtu, and everything that is rare in Marbles, Bronzes, Pictures, China, Bijouterie, and costly Furniture—must provide myself with a set of his casts, in bronze, of living characters, executed *a merveille*, striking likenesses, and very cheap.

Saturday evening call in at BRETT'S, 109, Drury Lane, for my weekly allowance of *Cream of the Valley*, and Patent Brandy, as recommended by my Physician. Can't bear to give trouble, so just pop a couple of bottles in my pockets, and order a gallon of each to be sent to Mrs.——, who, though a most exemplary member of the Temperance Society, has no objection to a drop of good stuff, taken *medicinally*.

Last night I had a puzzler ;—just as I was putting on my night-cap, "Paul,' said Mrs. Pry, "what is more brilliant than Peak's wit, or blacker than Miss Love's eyes? I made a hit—*Warren's Jet Blacking!*—Isn't that a good one?—but I intrude, beg pardon, your's, &c.

PAUL PRY.

Theatre Royal, Drury Lane.

This Evening, (2nd time,) a new Grand Romantic Opera, entitled

THE DÆMON;

OR, THE MYSTIC BRANCH.

With the whole of the Music from the Opera of Robert le Diable, by Mayerbeer.

The Scenery by Messrs Marinari, Andrews, Adams, Franklin, Hilliard, and Stanfield. The Dresses, from Drawings purchased at Paris, Mr Palmer, Mrs Coombs, &c, The Properties and Decorations by Mr Blamire, &c. The Machinery by Mr Nall. The Ballet arranged by Miss Barnett.

☞ *On this occasion Mr H. R. Bishop will preside in the Orchestra.*

Robert, (Duke of Normandy) Mr WOOD,
His Squerry, Mr COOKE, King of Sicily, Mr HATTON,
Bertram, (the [illegible] !) Mr H. PHILLIPS,
The Prince of Grenada, Mr HOWELL, Chamberlain Mr FENTON,
(THE PHANTOM PRINCE!!) Mr BARTLETT,
Alberti and Hubert, (Knights) Mr BEDFORD, & Mr YARNOLD,
Reimbaut, (a Minstrel) Mr TEMPLETON,
Knights—Messrs Eaton, Honner, Tayleure, Salter, Bishop, Walsh, Robinson, Price, East, Henshaw, &c.
Pages—Messrs Moxsy, Russell, Brown, Chikini, Baker, & Beckett.
Monks—Messrs Mason, Cowen, Rayner, Eales, &c.
Dæmons—Messrs Barrett, Cowley, Norton, Williams, Roberts, &c.
Isabella, (Princess of Sicily) Miss F. AYTON,
Alice, (a Norman Peasant) Mrs WOOD, Clarice, Miss FAUCIT,
The Abbess of St. Rosalie, Mademoiselle BASEKE,
(STATUE OF St. ROSALIE.....!!!)
Nuns—Mademoiselles Gear, Vallancy, Willmott, Webster, Clare, Ballin, M'Henry, Thomasin, Caldwell.
Ladies of the Court—Mesdames Penley, Humby, Bedford;
Mademoiselles Pearson, Russell, Crawford, Smith, Chaplin, Jones.

Incidents and Succession of the Scenery:

SCENE 1—The Bay of Palermo—Andrews, with the Encampment of Duke Robert's Army. 2—State Apartment—Andrews, opening on the Terrace and Gardens of the Palace—grand Procession to the Tournament. 3—The Enchanted Forest, & View of the Field of the Tournament—Stanfield. 4—The Rocks of St. Rosalie—Stanfield, with the Cross of St. Irenius, and Dilapidated Monastery. 5—The Cloisters by Moonlight, exhibiting the Cemetery of the Nuns, and awful-re-animation—Stanfield, grand Incantation, and Robert's possession of the Mystic Branch. 6—Apartment of the Princess—Marinari. 7—Vestibule of the Cathedral of Parlermo—Marinari. 8—Nave of the Cathedral, with a splendid Tableau shewing the Destruction of the Demon, and the Union of Robert and the Princess.

To conclude with the Farce of

Popping the Question.

Mr Primrose, Mr FARREN,
Henry Thornton.....Mr BRINDAL,
Ellen Murray, Miss GORDON, Bobbin, Mrs ORGER,
Miss Biffin, Mrs C. JONES, Miss Winterblossom, Mrs BROAD.

To-morrow, The Rent Day, Love-a-la-Mode, and Masaniello.

Theatre Royal, Covent Garden.

This Evening, (first time,) a new Grand Romantic Opera, called

The Fiend Father!

Or, Robert of Normandy.

The Whole of the Music from the Opera of Robert le Diable by Meyerbeer, Arranged and adapted to the English Stage by M. Rophino Lacy.
The Scenery by Messrs Grieve, T. Grieve, W. Grieve, &c. The Machinery by Mr Saul, and Mr W. Bradwell. The Costume by Mr Head & Miss Rayner.
The Dances composed by Mr D'Albert.
The Opera produced under the superintendence and direction of Mr Farley.
M. Rophino Lacy will conduct in the Orchestra.

Robert, Duke of Normandy, (surnamed the Devil) Mr BRAHAM,
Bertram, (the Fiend-Father) Mr REYNOLDSON,
Albert, & Bruno, (Sicilian Knights) Mr DURUSET, & Mr HENRY,
Arnaud, (a Norman Peasant) Mr KEELEY,
Spirit of Fire, and Prince of Granada, Mr PAYNE,
The King of Sicily, Mr DIDDEAR, Demon Herald, Mr IRWIN,
Allan, (Robert's Esquire) Mr HOLL,
Chamberlain to the Princess. .....Mr J. COOPER,
Knights of Germany, France, Spain, Portugal, and Normandy,
Messrs Willing, Tett, M'Carthey, Guichard, Butler, Linton,
Shegog, Brady, Bender, Simpson, &c.
Their Esquires—Messrs May, Miller, Burke, Birt, Beale, &c.
Pages—Masters Johnson, Cathcart, Fleming, Palmer, Castle, Payne,
Phillips, Davis, Clarke, Foster, Mears, Lacy, &c.
High Priest, Mr MORLEY,
Isabel..... (Princess of Sicily)..... .....Miss SHIRREFF,
Alice, (affianced to Arnaud) Miss INVERARITY,
Helen.....(the Phantom Abbess of St. Rosalie).....Mrs VEDY,
Nuns of the Abbey of St. Rosalie,
Mesdames Bedford, Davis, Thomassin, Blaire, Fairbrother, Payne,
Reed, Vials, Wells, Appleton, Brown, Goodson, Goward, &c.

The following is a Succession of the Scenery;

The Bay of Palermo, from Porto Felice, on the Merino. Hall of Audience in the Royal Palace of the King of Sicily. Ruins of the Temple of Saturn, on Monte Pelegrino, looking over the Plains of Bagaria to Palermo. Exterior of the Royal Palace in the Cassaro. The Cloisters of St. Rosalie, by Moonlight. Saracenic Hall in the Palace. The Exterior of the Cathedral of Palermo. The Sanctuary. The Interior of the Cathedral splendidly illuminated preparatory to the Grand Mass and Marriage Ceremony.

Sir G. Smart will preside at the Organ.

To conclude with, (first time these six years,) the Farce of

Raising the Wind.

Jeremy Diddler, Mr WRENCH, Sam, Mr EVANS,
Plainway, Mr F. MATTHEWS, Fainwou'd, Mr MEADOWS,
Waiter, Mr Payne, Richard, Mr Irwin,
John..... Mr F. Sutton, Robert.... .....Mr Heath,
Laurelia Durable, Mrs TAYLEURE, Peggy, Miss STOHWASSER.

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No. 3179. *Wednesday, Feb.* 22, 1832. *Price* 1*d.*

"The Play's the thing !"—Ask for *Thomas's Observer*.

Drury Lane Theatre.

THE new grand Romantic Opera entitled *The Dæmon; or, the Mystic Branch* was performed here last night, for the second time, and was followed by *Popping the Question*. We have received a letter for publication written by a partizan of Mr Monck Mason, in which the managers of the patent theatres are charged with gross injustice for producing Meyerbeer's Opera, after Mr Mason had bought the copyright. We, however, decline to publish it, as Mr Mason has appealed to the strong arm of the law to protect his right, if he have any.

Covent Garden Theatre.

ROPHINO LACY'S adaption of Meyerbeer's Opera was produced here last night, under the title of *The Fiend Father! or, Robert of Normandy,* and met with the most favorable reception. The adapter has not adhered so strictly to his original as they have done at Drury Lane, and were he has made a change it is unquestionably not an improvement; the most material deviation is that of omitting the appearance of the fiend, who, under the form of the Prince of Granada, lures Robert to the forest, and detains him till the tournament is over, and the scene of the tournament itself, which had a splendid effect at Drury. Then Mr Lacy has destroyed the only redeeming trait in Robert's character, that of yielding to the prayers of Isabel when he has her in his power, by making him insensible to her entreaties, and causing the Princess herself to break the magic branch which gave him power over her. The character of *Arnaud* is made tediously prominent to suit Mr Keeley's humor, instead of being, as it is in the original, a good singing part, and admirably suited to Wilson. The only sound of disapprobation throughout the Opera was called forth by the nonsense put into the mouth of Keeley. The best thing in his part was, we conjecture, an impromptu of his own, speaking of his love, he said " My *Alice* is a *rarity* any man might be proud of."

As a Drama we think it inferior to the Drury Lane version, but superior to the Drury Lane one as an Opera, and the music was on the whole certainly better executed. The ladies claim our first mention, not merely from gallantry, but from justice. Miss Shirreff as the *Princess* sang charmingly, and looked better than we ever saw her, and that sweet girl Miss Inverarity by her *naive* and spirited acting, and her delightful singing, as the foster sister of *Robert,* has added fresh laurels to her brilliant wreath. Nothing could surpass the sweetness of her tones, and her execution was equally spirited and neat;—her recitative in the scene where she unwillingly becomes a listener to the hellish rights, and defies the demon was the finest thing in the

Opera, and called forth a simultaneous burst of applause. Braham maintained his high reputation by his skillful execution of some very elaborate music, nor was he deficient in his acting, he will, however, we hope be a little more perfect in his dialogue to night. Mr Reynoldson looked ugly enough for the fiend, and did his utmost to give effect to the part altogether. The getting up of the piece was worthy of this Theatre, we need say no more, but we must make especial mention of the scene of the resuscitated nuns, which was admirably managed, and produced a much better effect than that at the rival establishment. Braham announced the repetition of the Opera every night till further notice, with great applause, but we much doubt if it prove so attractive as to warrant its so frequent repetition.—The house was full, but not crowded. *Raising the Wind* was the afterpiece.

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Sir G. Smart will preside at the Organ.

To conclude with, the Comedy of

The Youthful Queen

Count d'Oxensteirn, Mr F. MATEHEWS,
Frederick Bury, Mr J. MASON, Steinberg, Mr WRENCH,
Emma, Miss LEE,
Christine, (the Youthful Queen) Miss E. TREE.

To-morrow, The Fiend-Father, and The £100 Note.

Theatre Royal, Drury Lane.

This Evening, (13th time) the Domestic Drama, called

THE RENT DAY.

In the course of which will be realized the Subjects of the popular Engravings after WILKIE;—viz.

'The Rent Day,' & The Distraining for Rent.'

Grantley, Mr BRINDAL, Old Crumbs, Mr YOUNGE,
Martin Heywood, Mr WALLACK, Toby Heywood, Mr COOPER,
Bull-frog, Mr HARLEY, Hyssop, Mr BEDFORD,
Silver Jack, Mr H. WALLACK, Beanstalk, Mr HUGHES,
Stephen, Mr Salter, Burly, Mr Hatton, Sailor, Mr Eaton,
First Farmer, Mr Fenton, Second Farmer, Mr C. Jones.
Rachel Heywood, Miss PHILLIPS, Polly Briggs, Mrs HUMBY.

After which will be revived the Farce of

Love a-la-Mode.

Sir Callaghan O'Brallaghan, Mr H. WALLACK,
Sir Theodore Goodchild, Mr HUGHES,
Sir Archy Macsarcasm, Mr H. JOHNSTON,
Mr Mordecai, Mr J. RUSSELL,
James.....Mr BISHOP.
Charlotte, Miss GORDON.

To conclude with the Grand Opera of

MASANIELLO.

Masaniello, Mr WOOD,
Don Alphonso, Mr T. COOKE, Pietro, Mr BEDFORD,
Ruffino, Mr SALTER, Lorenzo, Mr BRINDAL,
Commissioner Mr FENTON, Moreno, Mr YARNOLD,
Selva, Mr HONNER,
Elvira, (4th time) Mrs BELVILLE PENLEY, (late Miss FIELD,)
Fenella, Miss KENNETH.

A Spanish Bolero,

By Mr GILBERT, and Miss BASEKE.

To-morrow, The Demon; or, the Mystic Branch.

THE
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No. 3180. *Thursday, Feb.* 23, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer.*

Drury Lane Theatre.

YESTERDAY evening, at this Theatre, after the domestic Drama, called *The Rent Day,* Macklin's Farce of *Love a-la-Mode* was revived. This Farce, with one or two exceptions, has laid dormant since the demise of G. F. Cooke, whose *Sir Archy Macsarcasm* was truly inimitable. Mr H. Johnston played the part last night with great judgment and spirit, and was occasionally much applauded, but, as in his *Donald,* much of his dialogue was *caviare to the general,* from the extreme purity and breadth of his Scotch accent. The other characters were well supported, but the Farce altogether seems to be less relished now than it was in by gone days. Auber's charming Opera of *Masaniello* was the concluding performance.

Covent Garden Theatre.

THE new Opera called *The Fiend-Father; or, Robert of Normandy* was repeated at this house last night, and again went off in the best possible manner. MissShirreff sang remarkably well,but we would recommend her not to curtsey so often, she may do it from an over exuberance of gratitude for the applause she gets, but still the effect is bad, let her take example from Miss Inverarity, whose smiles and curtseys are not lavishly, but wisely timed. The latter lady gave her soag 'When from fair Normandy' with a sweetness of tone and delicacy of execution which would have done honor even to Sontag herself! & her defiance of the Demon, as on Tuesday night, called forth rapturons applause. We find that Mr Lacy wished to give the part of *Arnaud* to Wilson, but the managers thought it necessary for that gentleman to be ready to take the part of *Robert,* in case of any accident depriving them of the services of Braham.

During the rehearsal of this Opera, Braham, who in the character of *Robert* has to say "*Hope* is lost to me for ever," went up to Sir George Smart, and repeating the line, added, "you would not like to be obliged to say so Sir George, would you?" Hope is the name of the lady to whom Sir George is about to be married. We have heard that Mr Kemble says that so far from wishing to out-jockey the rival theatre, he sent to them to know when they intended to produce their Opera, as he wished to start fair, the answer sent was that Tuesday was the night fixed on, when Mr Kemble, though his Opera was so far advanced that he might have done it on Saturday, announced it for Tuesday, upon which the Drury Lane manager immediately changed his night to Monday. *The Youthful Queen* was the after-piece last night. The house was full.

A friend of ours who was at the Hanover Square Rooms on Monday night, says that the new Oratorio of *The Fall of Jerusalem*, is a most talented composition, and may rank high amongst works of a similar description. Braham had one air "Hark the avenging angel calls," the effect of which was sublime; and the chorusses were bold and original. Mr Perry, who is organist to Quebec Chapel, deserves encouragement for his attempt to raise the musical character of our country, and we hope that his Oratorio will be performed at Drury Lane during Lent.

The performance of French Plays is to commence the first week in March, at the Haymarket Theatre, under the direction of M. Laporte.

The proprietors of the Liverpool, Manchester, and Birmingham Theatres paid to Paganini £3800 as his share of the receipts of 13 Concerts.

Fashionable Lounges

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Sir G. Smart will preside at the Organ.

To conclude with the Farce of

The £100 Note.

Montmorency, Mr WRENCH, Morgan, Mr MEADOWS,
Janus, Mr F. MATTHEWS, Bilker, Mr EVANS,
O'Shocknessy, Mr POWER, Billy Black, Mr KEELEY,
Lady Pedigree, Mrs TAYLEURE, Miss Arlington, Miss HORTON,
Miss Arlington, Miss TAYLOR, who will sing
'My Father Land,' and the *Bavarian Broom Girl's Song,*

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Bertram, (the [redacted] !) Mr H. PHILLIPS,
The Prince of Grenada, Mr HOWELL, Chamberlain Mr FENTON,
(THE PHANTOM PRINCE!!) Mr BARTLETT,
Alberti and Hubert, (Knights) Mr BEDFORD, & Mr YARNOLD,
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Monks—Messrs Mason, Cowen, Rayner, Eales, &c.
Dæmons—Messrs Barrett, Cowley, Norton, Williams, Roberts, &c.
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Alice, (a Norman Peasant) Mrs WOOD, Clarice, Miss FAUCIT,
The Abbess of St. Rosalie, Mademoiselle BASEKE,
(STATUE OF St. ROSALIE.....!!!)
Nuns—Mademoiselles Gear, Vallancy, Willmott, Webster, Clare, Ballin, M'Henry, Thomasin, Caldwell.
Ladies of the Court—Mesdames Penley, Humby, Bedford; Mademoiselles Pearson, Russell, Crawford, Smith, Chaplin, Jones.

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To conclude with (2nd time these 10 years)

The Tale of Mystery.

Bonamo, Mr YOUNGE, Montano, Mr C. JONES,
Francisco, Mr H. WALLACK, Count Romaldi, Mr H. JOHNSTON,
Stephano, Mr BRINDAL, Piero, Mr SALTER,
Michelli, (the Miller) Mr J. RUSSELL, Malvoglio, Mr HOWELL,
Selina, Miss KENNETH, Fiametta, Mrs C. JONES.

THE
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No. 3181. *Friday, Feb.* 24, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer.*

Drury Lane Theatre.

AT this Theatre yesterday evening, after the new Opera called *The Dæmon; or, the Mystic Branch,* the Melo-drama of *The Tale of Mystery* was repeated.

At the end of the Opera 'God Save the King' was called for, and the call not being complied with, a tremendous uproar commenced; Wallack then came forward to endeavour to conciliate the malcontents, assuring them that the singers were too much fatigued to comply with their desire, and that Mrs Wood had left the Theatre. This explanation did not satisfy the royalists, who vented their displeasure during the whole of the first act of the Melo-drama in noisy vociferations. The boxes were full, but the pit was very thin.

Covent Garden Theatre.

THE third performance of *The Fiend Father,* took place last night, and was followed by the Farce of *The* £100 *Note.* Miss Taylor was, as *Miss Arlington,* uncommonly fascinating. It is remarkable that on the first representation of *Robert le Diable* at all the different theatres some accident occurred. At the Academie Royale de Musique, Nourrit fell through a trap-door, and Taglioni had a narrow escape of her life, by the fall of one of the side scenes. At the Adelphi one of the nuns rolled off the platform into the vault beneath. At Drury Lane, Wood, when following the phantom knight, stumbled against some of the machinery and grazed the skin off his leg;—and to complete the list, the first night at Covent Garden, Reynoldson as the Demon fell up a flight of steps and broke his shins, on which little Barnet the composer remarked that's "the fall of Lucifer."

The Lord Chamberlain gave such an early intimation of the projected royal visit to the Theatres, because their Majesties command the Pantomime, and last year the management of this house was put to much expense and inconvenience, by being taken unawares, some of the scenery being incomplete. Master Hughes, the infant harpist, is to play in the opening scene. The last night the Pantomime was done here Paulo put his shoulder out in leaping over the *Pantaloon,* but as he contrived to finish his part, though suffering great agony, the audience were not aware of the accident. He is, we are happy to say, now nearly recovered.

OLYMPIC.—On Wednesday evening there was a new *petite piece* brought out at this Theatre, which the bills designated as a burlesque burletta, entitled *The Proof of the Pudding!* it is almost superfluous to add that it met with a favorable reception, for had its fate been different, it would have been an anomaly indeed at this house. This bagatelle is evidently of French extraction, and the plot is as follows;

Monsieur Ragout, (Bland,) who lodges in the house of Mrs Puff, (Mrs Glover,) is a candidate for the situation of head-cook to the King of France, and is commanded by the ambassador of that monarch to dress him a dinner that he may judge of his culinary science. When the dinner is served a ragout is missing, and the steward, (Gough,) takes by mistake a pudding which Patty Puff, (Miss Pincott,) had made; the Ambassador relishes the pudding so much that he desires Ragout to make another for the following day, and promises him the appointment. Ragout, who knows nothing about making such a pudding, is in great embarrassment, when Patty proposes to make the pudding for him if he will consent to her marriage with his son Jaques, (Collier,) to which, rather than lose his appointment, he agrees. It will be perceived that there are but very slight materials; but, however, they were ingeniously put together, and the acting was so good that *The Proof of the Pudding* will add another to the list of successful novelties produced this season.

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To conclude with the Farce of

JOHN OF PARIS.

John of Paris, Mr WARDE,
Pedrigo Potts, Mr KEELEY, Grand Chamberlain, Mr G. PENSON,
Vincent, Miss TAYLOR,
Gregory, Mr Irwin, Theodore, Mr Henry, Philip, Mr MORLEY.
Princess of Navarre, Miss CAWSE, Rosa, Miss H. CAWSE.
In Act II—An incidental Ballet,
Principal Dancers—Mrs Vedy, Mrs Bedford, Miss Thomassin, &c.

Theatre Royal, Drury Lane.

This Evening, (14th time) the Domestic Drama, called

THE RENT DAY.

In the course of which will be realized the Subjects of the popular Engravings after WILKIE;—viz.

'The Rent Day,' & The Distraining for Rent.'

Grantley, Mr BRINDAL, Old Crumbs, Mr YOUNGE,
Martin Heywood, Mr WALLACK, Toby Heywood, Mr COOPER,
Bull-frog, Mr HARLEY, Hyssop, Mr BEDFORD,
Silver Jack, Mr H. WALLACK, Beanstalk, Mr HUGHES,
Stephen, Mr Salter, Burly, Mr Hatton, Sailor, Mr Eaton,
First Farmer, Mr Fenton, Second Farmer, Mr C. Jones.

Rachel Heywood, Miss PHILLIPS, Polly Briggs, Mrs HUMBY.

After which, the Musical Drama called

MY OWN LOVER.

Scipio, Mr HARLEY,
Don Vincent D'Almanza, Mr WALLACK,
Signor Fernando, Mr J. RUSSELL, Roderiquez, Mr S. JONES,
Don Henry, Mr WOOD, Carlo, Mr BRINDAL,

Donna Julia, Miss PHILLIPS, Floretta, Miss PEARSON,
Laura, Mrs HUMBY, Rosa, Mrs ORGER.

To conclude with, the Musical Piece, called The

Illustrious Stranger.

Aboulifar, Mr THOMPSON,
Arzan.....Mr YARNOLD, Alibajou.....Mr PERRY,
Bowbell, Mr HARLEY,
Gimbo, Mr J. RUSSELL, High Priest, Mr FENTON,
Officer, Mr Honner,

Irza, Miss GORDON, Fatima, Miss FAUCIT.

To-morrow, The Daemon; or, The Mystic Branch, and Charles the Twelfth.

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Drury Lane Theatre.

JERROLD'S interesting little Drama of *The Rent Day* was played last night, for the 14th time, with undiminished éclat. We understand that Mr Wilkie was so much delighted with *The Rent Day*, that he wrote to Stanfield a letter, in which he paid some very gratifying compliments to its author, Mr Jerrold, who has dedicated his Drama to Wilkie. The second piece was Rodwell's amusing musical Drama *My Own Lover*, which was followed by *The Illustrious Stranger*. Harley, in *Bowbell*, was drole to the last degree, for though he had played in both the previous pieces, he was as full of fun as if he had come fresh to the task. Miss Gordon looked very handsome as the Princess, which was all that was required of her.

Covent Garden Theatre.

The Fiend Father, was again performed here last night, Braham, Miss Shirreff, and Miss Inverarity, exerted themselves so as to leave nothing more to be desired in the execution of the difficult music of their respective parts. One of the finest pieces of music in the whole Opera is the trio in the third act sung by Braham, Reynoldson, and MissInverarity. The subject of thisOpera is derived from an old French romance published at Lyons in 1496, and called '*La Vie du Terrible, Robert le Diable, lequel apres fut nomme L'Homme Dieu.* Of this extraordinary production an English translation was printed by Wynken de Worde. The story turns upon this, that Robert's mother being impatient at having no children for some time after her marriage with the Duke of Normandy, called in the aid of the Devil, and being pregnant immediately after, she dedicated her unborn child to the service of him who had listened to her impious prayer. After the Opera, *John of Paris* was performed, in which G. Penson, Miss Taylor, and that sweet little creature Harriet Cawse greatly distinguished themselves. On Thursday the Farce of *St. David's Day*, (the music of which is by Attwood,) will be revived at this Theatre.

A new Drama entitled *Ambrosio*, is about to be brought out at the Odeon in Paris, founded on Lewis's once popular romance called *The Monk*. A play on the same subject was acted some years ago at Covent Garden.

One of the drole anecdotes which are told of the late Mr Munden is the following:—Whilst he was clerk in the office of a law stationer, he had a pair of leather inexpressibles, which were in so very dirty and greasy a condition, that his fellow clerks advised him to dip them in the ink tub, in order to die them. This Joey did, and a few days after

being invited to a party put on his black unmentionables; on his return, at a late hour, upon pulling them off he found that his thighs were the colour of an African's, and it was some days before he could get them to their natural hue, which was a source of great merriment to his companions.

One night during the performance of a Pantomime, at the Dublin Theatre, as Miss Archbold, the Columbine, was capering about with great agility, her light petticoat fell off, and, as it is well known dancers are seldom encumbered with much clothing, it may be easily conceived what a whimsical figure she cut, but quick as thought the lady turned round, and stooping to regain her lost garment, presented such a protuberance to the public eye, that the whole audience were convulsed with laughter, and insisted upon the band playing the well known air "Petticoat loose."

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To which will be added, the Drama of

Charles the Twelfth.

Charles the Twelfth, Mr FARREN,
Major Vanberg, Mr COOPER, Adam Brock, Mr WALLACK,
Triptolemus Muddlewerk, Mr HARLEY,
Gustavus, Mr BRINDAL, General Duckert, Mr FENTON,
Colonel Reichel, Mr COOKE,
Ulrica.....Miss FAUCIT, Eudiga.....Miss PEARSON.

Theatre Royal, Covent Garden.

This Evening, (5th time,) a new Grand Romantic Opera, called

The Fiend Father!

Or, Robert of Normandy.

The Whole of the Music from the Opera of Robert le Diable by Meyerbeer, Arranged and adapted to the English Stage by M. Rophino Lacy.
The Scenery by Messrs Grieve, T. Grieve, W. Grieve, &c. The Machinery by Mr Saul, and Mr W. Bradwell. The Costume by Mr Head & Miss Rayner.
The Dances composed by Mr D'Albert.
The Opera produced under the superintendence and direction of Mr Farley.
M. Rophino Lacy will conduct in the Orchestra.

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Bertram, (the Fiend-Father) Mr REYNOLDSON,
Albert, & Bruno, (Sicilian Knights) Mr DURUSET, & Mr HENRY,
Arnaud, (a Norman Peasant) Mr KEELEY,
Spirit of Fire, and Prince of Granada, Mr PAYNE,
The King of Sicily, Mr DIDDEAR, Demon Herald, Mr IRWIN,
Allan, (Robert's Esquire) Mr HOLL,
Chamberlain to the Princess. .....Mr J. COOPER,
Knights of Germany, France, Spain, Portugal, and Normandy,
Messrs Willing, Tett, M'Carthey, Guichard, Butler, Linton, Shegog, Brady, Bender, Simpson, &c.
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Pages—Masters Johnson, Cathcart, Fleming, Palmer, Castle, Payne, Phillips, Davis, Clarke, Foster, Mears, Lacy, &c.
High Priest, Mr MORLEY,
Isabel..... (Princess of Sicily)..... .....Miss SHIRREFF,
Alice, (affianced to Arnaud) Miss INVERARITY,
Helen.....(the Phantom Abbess of St. Rosalie).....Mrs VEDY
Nuns of the Abbey of St. Rosalie,
Mesdames Bedford, Davis, Thomassin, Blaire, Fairbrother, Payne, Reed, Vials, Wells, Appleton, Brown, Goodson, Goward, &c.

The following is a Succession of the Scenery;

The Bay of Palermo, from Porto Felice, on the Merino. Hall of Audience in the Royal Palace of the King of Sicily. Ruins of the Temple of Saturn, on Monte Pelegrino, looking over the Plains of Bagaria to Palermo. Exterior of the Royal Palace in the Cassaro. The Cloisters of St. Rosalie, by Moonlight. Saracenic Hall in the Palace. The Exterior of the Cathedral of Palermo. The Sanctuary. The Interior of the Cathedral splendidly illuminated preparatory to the Grand Mass and Marriage Ceremony.
Sir G. Smart will preside at the Organ.

To conclude with, the Musical Farce of

The Highland Reel.

M'Gilpin, Mr F. MATTHEWS,
Sandy, Mr WILSON, Shelty, Mr KEELEY,
Charlie, Mr DURUSET,
Sergeant Jack, Mr G. STANSBURY, Captain Dash, Mr BAKER,
Laird of Raasay, Mr TURNOUR,
Croudy, Mr EVANS, Apie, Mr HEATH.
Moggy M'Gilpin, Miss TAYLOR, Jenny, Miss CAWSE.

THE
Theatrical Observer;
AND
Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice.."—OTHELLO.

No. 3183. *Monday, Feb.* 27, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer.*

Covent Garden Theatre.

On Saturday night, after *The Fiend Father*, the musical Farce of *The Highland Reel* was performed, in which Miss Taylor acted *Moggy M'Gilpin* with infinite spirit and grace. F. Matthews, Wilson, and Keeley, were also excellent.—There was a good house.

Drury Lane Theatre.

On Saturday evening, *The Dæmon* was repeated at this Theatre, and would have passed off exceedingly well had not Miss F. Ayton sang so badly, which was more than once the cause of disapprobation. Mrs Wood was in delightful voice, and in the scene where she presents *Robert's* letter to thePrincess,her sweetness of tone &brilliancy of execution in the song she sings afterwards, drew down tumultuous applause. H. Phillips, Templeton, and Wood sang extremely well; the latter, we think, has improved a good deal since his first appearance in the character. *Charles the Twelfth* was the afterpiece.—The boxes were very full at first-price, but the pit and galleries did not fill till after the second. The new Opera is to be played as an afterpiece to-night.

Mr Macready is going to Dublin in a few days, therefore Serle's Tragedy is put off till after his return. *The Man of the World* will be shortly revived, for H. Johnston to play *Sir Pertinax*, and Mrs Wood is talked of for *Lady Rodolpha Lumbercourt.*

King's Theatre.

Il Barbiere di Siviglia was performed here on Saturday night, when Madame Albertini made her *debut propre* as *Rosina*, and Vincentio Galli appeared as *Figaro.* Though neither of these singers could be placed in competition with former possessors of these characters, yet they acquitted themselves with ability, and were favorably received. *La Somnambule* was the Ballet, in which Madame Lecomte danced most gracefully, and was much applauded.

Mr Arnold intends commencing his summer campaign at the Olympic Theatre, as it will be impossible to get the new Theatre ready by the first of July.

The great success of Jerrold's Drama of *The Rent Day* has put several dramatists on the *qui vive* to find out celebrated pictures upon which to found dramatic pieces. Buckstone is preparing one for the Adelphi, the subject of which will be 'Reading the Will.'

When Kean erected a monument to Cook, in America, Cooper asked him why he did not write an epitaph also. "Sir," said Kean, "the loss that two nations sustained by his death is Cooke's epitaph."

The following account of Don Miguel's visit to Covent Garden Theatre we copy from *The Tour of a German Prince.* "The Prince was received on his entrance with loud applause, which he courteously acknowledged by bowing. When the curtain drew up, a fresh round of applause from the audience, testified their admiration of the beautiful scenery, Miguel bowed his thanks most gracefully; though astonished at this, the audience good naturedly overlooked the mistake, and renewed their *vivas.* The favorite Clown now made his appearance on the stage, in the figure of a huge ourang-outang, with the agility of Mazurier; louder than ever was the applause for this actor, when Miguel again rose and repeated his acknowledgements. This was too much, his bows were only returned by shouts of laughter, till one of his English attendants seized the Infant by the arm, and pulled him to his seat. No doubt, the Don and the Clown long remained identified in the mind of the audience."

Fashionable Lounges

To the Editor of The Theatrical Observer.

DEARMR EDITOR—Beg pardon, hope I don't intrude—but will you excuse me, I have to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town.

Monday call at the Queen's Bazaar 78, Oxford Street—splendidly fitted-up and magnificently arranged—visit the *British Diorama*, the 4 Views, by Stanfield, highly interesting—Lounge in the *Physiorama*, 14 Views from all parts of the world truly unique and beautiful—Step into the Room where Burns's *Jolly Beggars* are exhibited, composed of 8 Figures, the size of life, by the self-taught Scottish Artist, which for delicate conception, gracefulness of attitude, proportion of parts, & exquisite finish of workmanship have never been equalled.

Afterwards, I inspect the wonder of wonders, *The Gigantic Whale*, the length of which is 95 feet, at the handsome Pavilion, Charing-Cross,—hundreds of the curious, visit this Queen of the Seas, which excites the admiration, and astonishment of the public.

Tuesday, call at the Egyptian Hall Bazaar, Piccadilly, to hear the *Double Sighted Highland Youth*—found the room crowded with nobility from all parts of the Continent—(by the bye, he quite delighted their Majesties, Prince George, and a numerous party, at the Pavilion,) will exhibit every half-hour from 12 to dusk—must not fail to drop in—wouldn't miss seeing such a wonder for the world

To-morrow I anticipate a delightful hour in examining *The Automatons*, at 28 Old Bond Street—The Musical Lady, Juvenile Artist, Magician, Rope Dancer, Walking Figure, Magnificent Vase, &c. also a Mechanical Moving Cosmorama. These singular curiosities, I am told, will shortly leave England for America.

On Friday, I pop in to examine *Miss Linwood's* curious Needle-Work, in Leicester Square—just added other beautiful specimens of her art.

Drop in at TATE's, 49, Leicester Square, where there is a matchless re-union of articles of taste and virtu, and everything that is rare in Marbles, Bronzes, Pictures, China, Bijouterie, and costly Furniture—must provide myself with a set of his casts, in bronze, of living characters, executed *a merveille*, striking likenesses, and very cheap.

Saturday evening call in at BRETT'S, 109, Drury Lane, for my weekly allowance of *Cream of the Valley*, and Patent Brandy, as recommended by my Physician. Can't bear to give trouble, so just pop a couple of bottles in my pockets, and order a gallon of each to be sent to Mrs.——, who, though a most exemplary member of the Temperance Society, has no objection to a drop of good stuff, taken *medicinally.*

Last night I had a puzzler;—just as I was putting on my night-cap, "Paul," said Mrs. Pry, "what is more brilliant than Peak's wit, or blacker than Miss Love's eyes? I made a hit—*Warren's Jet Blacking!*—Isn't that a good one?—but I intrude, beg pardon, your's. &c. PAUL PRY.

Printed & Published every Morning, by E. THOMAS, Exeter Street, opposite Exeter Hall, Strand.—Al letters to be post paid.

Theatre Royal, Drury Lane.

This Evening, (15th time) the Domestic Drama, called

THE RENT DAY.

In the course of which will be realized the Subjects of the popular Engravings after WILKIE;—viz.

'The Rent Day,' & The Distraining for Rent.'

Grantley, Mr BRINDAL, Old Crumbs, Mr YOUNGE,
Martin Heywood, Mr WALLACK, Toby Heywood, Mr COOPER,
Bull-frog, Mr HARLEY, Hyssop, Mr BEDFORD,
Silver Jack, Mr H. WALLACK, Beanstalk, Mr HUGHES,
Stephen, Mr Salter, Burly, Mr Hatton, Sailor, Mr Eaton,
First Farmer, Mr Fenton, Second Farmer, Mr C. Jones.
Rachel Heywood, Miss PHILLIPS, Polly Briggs, Mrs HUMBY.

After which, (5th time,) a new Grand Romantic Opera, entitled

THE DÆMON;

OR, THE MYSTIC BRANCH.

With the whole of the Music from the Opera of Robert le Diable, by Mayerbeer.

The Scenery by Messrs Marinari, Andrews, Adams, Franklin, Hilliard, and Stanfield. The Dresses, from Drawings purchased at Paris, Mr Palmer, Mrs Coombs, &c, The Properties and Decorations by Mr Blamire, &c. The Machinery by Mr Nall. The Ballet arranged by Miss Barnett.

☞ *On this occasion Mr H. R. Bishop will preside in the Orchestra.*

Robert, (Duke of Normandy) Mr WOOD,
His Equerry, Mr COOKE, King of Sicily, Mr HATTON,
Bertram, (the [redacted] !) Mr H. PHILLIPS,
The Prince of Grenada, Mr HOWELL, Chamberlain Mr FENTON,
(THE PHANTOM PRINCE!!) Mr BARTLETT,
Alberti and Hubert, (Knights) Mr BEDFORD, & Mr YARNOLD,
Reimbaut, (a Minstrel) Mr TEMPLETON,
Isabella, (Princess of Sicily) Miss F. AYTON,
Alice, (a Norman Peasant) Mrs WOOD, Clarice, Miss FAUCIT,
The Abbess of St. Rosalie, Mademoiselle BASEKE,
(STATUE OF St. ROSALIE.....!!!)
Nuns—Mademoiselles Gear, Vallancy, Willmott, Webster, Clare, Ballin, M'Henry, Thomasin, Caldwell.
Ladies of the Court—Mesdames Penley, Humby, Bedford; Mademoiselles Pearson, Russell, Crawford, Smith, Chaplin, Jones.

Incidents and Succession of the Scenery:

SCENE 1—The Bay of Palermo—Andrews, with the Encampment of Duke Robert's Army. 2—State Apartment—Andrews, opening on the Terrace and Gardens of the Palace—grand Procession to the Tournament. 3—The Enchanted Forest, & View of the Field of the Tournament—Stanfield. 4—The Rocks of St. Rosalie—Stanfield, with the Cross of St. Irenius, and Dilapidated Monastery. 5—The Cloisters by Moonlight, exhibiting the Cemetery of the Nuns, and awful-re-animation—Stanfield, grand Incantation, and Robert's possession of the Mystic Branch. 6—Apartment of the Princess—Marinari. 7—Vestibule of the Cathedral of Parlermo—Marinari. 8—Nave of the Cathedral, with a splendid Tableau shewing the Destruction of the Demon, and the Union of Robert and the Princess.

Theatre Royal, Covent Garden.

This Evening, (6th time,) a new Grand Romantic Opera, called

The Fiend Father!

Or, Robert of Normandy.

The Whole of the Music from the Opera of Robert le Diable by Meyerbeer, Arranged and adapted to the English Stage by M. Rophino Lacy.
The Scenery by Messrs Grieve, T. Grieve, W. Grieve, &c. The Machinery by Mr Saul, and Mr W. Bradwell. The Costume by Mr Head & Miss Rayner.
The Dances composed by Mr D'Albert.
The Opera produced under the superintendence and direction of Mr Far M. Rophino Lacy will conduct in the Orchestra.

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Bertram, (the Fiend-Father) Mr REYNOLDSON,
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Spirit of Fire, and Prince of Granada, Mr PAYNE,
The King of Sicily, Mr DIDDEAR, Demon Herald, Mr IRWIN
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Chamberlain to the Princess .....Mr J. COOPER,
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Their Esquires—Messrs May, Miller, Burke, Birt, Beale, &c.
Pages—Masters Johnson, Cathcart, Fleming, Palmer, Castle, Payne, Phillips, Davis, Clarke, Foster, Mears, Lacy, &c.
High Priest, Mr MORLEY,

Isabel..... (Princess of Sicily)..... .....Miss SHIRREFF,
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Sir G. Smart will preside at the Organ.

To conclude with, the Melo-Drama of The

Miller and his Men.

Count Friberg, Mr BAKER,
Karl, (his Servant) Mr MEADOWS, Lothair, Mr DURUSET,
Grindoff, (the Miller) Mr FARLEY,
Kelmar, Mr EVANS, Kreutz, Miss HARRINGTON,
Riber and Golotz, (two Banditti) Messrs HENRY, and PAYNE,
Claudine, Mrs VINING,
Ravina, Mrs LOVELL, Laurette, Miss P. HORTON.

THE
Theatrical Observer;
AND
Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice.."—Othello.

No. 3184. *Tuesday, Feb.* 28, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer*.

Covent Garden Theatre.

The Fiend Father; or, Duke of Normandy, with *The Miller and his Men,* were performed here last night. We regret exceedingly to hear that the affairs of this establishment are still in a most unsettled and embarrassing condition; the meeting of the shareholders and others interested in the concern, which was to have taken place yesterday, was put off, the proprietors not having yet been able to obtain all the information that was required. The Meeting is now appointed for Monday next, March the 5th.

Drury Lane Theatre.

We had much rather have been convicted of an error in judgment than that our prediction, that the new Opera would not prove very attractive, should be thus confirmed, by its being (after the great expense lavished upon it,) played as an afterpiece, and surely had there been *bona fide* good houses to it last week, such would not have been the case. The other house still keeps their Opera up as a first piece, though even there the receipts have averaged little more than the current expenses. *The Rent Day* preceded the Opera last night.—The house was full.

The following severe, but, we are sorry to say, just remarks on our National Theatres, occur in *The Tour of a German Prince.*—"The most striking thing to a foreigner is the unheard of coarseness and brutality of the audience. Freedom here degenerates into the rudest licence, and it is not uncommon in the midst of the most affecting part of a Tragedy, or the most charming cadenza of a singer, to hear some coarse expression shouted with the voice of a stentor from the galleries. This is followed according to the taste of the bystander by loud laughter and approbation, or by castigation and expulsion of the offender. It is also no rarity for some one to throw the fragments of his *gouter* on the heads of the people in the pit. Swarms of unhappy women in every degree from the lady who has her own box, to the wretched beings who wander in the street, infest the Theatres; and between the pieces they fill the large and handsome *foyers*, exhibiting the most boundless effrontery. It is strange that in no country is this afflicting and humiliating spectacle so openly exhibited as in *decorus* and *religious* England!"

On Friday evening a new M.S. Italian Opera was performed at the residence of Mr Ella, before a large party of professors and musical amateurs, and called forth the most unequivocal marks of delight

from all present. The subject is the same as Pacini's Opera *La Somnambula*, but the music of M. Rousselot, the composer, is of a higher character of composition, uniting, as it does, the graceful melodies of the Italian school, to the scientific combinations of the German.

A discussion took place at the Garrick Club, some days ago, respecting the jewels of a fashionable actress, several gentlemen asserting them to be real and of great value. Mr Mills having been silent during the discussion, was at length applied to for his opinion. 'I had rather say nothing about it,' said the wit, 'for it is plain that either the diamonds or the lady must be good for nothing.' No game of chance is allowed to be played at the Garrick Club, and cards and dice are prohibited articles there.

Fashionable Lounges

To the Editor of The Theatrical Observer.

Dear Mr Editor—I address you from the highly respectable house known as the *Mitre Tavern*, in Mitre Court, Fleet Street, and kept by that Prince of good fellows, William Smith—here I find neatness, moderate charges, and dispatch—accommodation for commercial men—social and pleasant Segar Room—superior Welch rabbits, poached eggs, and Stout and Ales in the highest perfection—do pop in—just wish to say a word—beg pardon, hope I don't intrude—but will you excuse me, I have to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town.

Monday call at the Queen's Bazaar 78, Oxford Street—splendidly fitted-up and magnificently arranged—visit the *British Diorama*, the 4 Views, by Stanfield, highly interesting—Lounge in the *Physiorama*, 14 Views from all parts of the world truly unique and beautiful—Step into the Room where Burns's *Jolly Beggars* are exhibited, composed of 8 Figures, the size of life, by the self-taught Scottish Artist, which for delicate conception, gracefulness of attitude, proportion of parts, & exquisite finish of workmanship have never been equalled.

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Theatre Royal, Drury Lane.

This Evening, (by Special Desire) the Tragedy of

Richard the Third.

Duke of Glo'ster, Mr MACREADY,
King Henry, Mr YOUNGE, Richmond, Mr WALLACK,
Duke of Buckingham, Mr COOPER,
Princes of Wales & York, Misses Chaplin & Marshall,
Sir William Catesby, Mr BRINDAL,
Lord Stanley, Mr Thompson, Lord Mayor, Mr Andrews,
Tressell, Mr H. WALLACK,
Duke Norfolk, Mr Cooke, Earl Oxford, Mr C. Jones,
Sir Walter Blunt, Mr Eaton.

Elizabeth, Queen of Edward IV, Mrs FAUCIT,
Lady Anne, Miss FAUCIT,
Duchess of York.....Mrs BRUDENELL.

To conclude with the Grand Opera of

MASANIELLO.

Masaniello, Mr WOOD,
Don Alphonso, Mr T. COOKE, Pietro, Mr BEDFORD,
Ruffino, Mr SALTER, Lorenzo, Mr COOKE,
Commissioner Mr FENTON, Moreno, Mr YARNOLD,
Selva, Mr HONNER,

Elvira, (5th time) Mrs BELVILLE PENLEY, (late Miss FIELD,)
Fenella, Miss KENNETH.

A Spanish Bolero,

By Mr GILBERT, and Miss BASEKE.

To-morrow, The Rent Day, and The Demon.

Printed & Published every Morning, by E. Thomas, Exeter Street, opposite Exeter Hall, Strand.—Al letters to be post paid.

Theatre Royal, Covent Garden.

This Evening, (7th time,) a new Grand Romantic Opera, called

The Fiend Father !

Or, Robert of Normandy.

The Whole of the Music from the Opera of Robert le Diable by Meyerbeer, Arranged and adapted to the English Stage by M. Rophino Lacy.
The Scenery by Messrs Grieve, T. Grieve, W. Grieve, &c. The Machinery by Mr Saul, and Mr W. Bradwell. The Costume by Mr Head & Miss Rayner.
The Dances composed by Mr D'Albert.
The Opera produced under the superintendence and direction of Mr Farley, M. Rophino Lacy will conduct in the Orchestra.

Robert, Duke of Normandy, (surnamed the Devil) Mr BRAHAM,
Bertram, (the Fiend-Father) Mr REYNOLDSON,
Albert, & Bruno, (Sicilian Knights) Mr DURUSET, & Mr HENRY,
Arnaud, (a Norman Peasant) Mr KEELEY,
Spirit of Fire, and Prince of Granada, Mr PAYNE,
The King of Sicily, Mr DIDDEAR, Demon Herald, Mr IRWIN,
Allan, (Robert's Esquire) Mr HOLL,
Chamberlain to the Princess. .....Mr J. COOPER,
Knights of Germany, France, Spain, Portugal, and Normandy,
Messrs Willing, Tett, M'Carthey, Guichard, Butler, Linton,
Shegog, Brady, Bender, Simpson, &c.
Their Esquires—Messrs May, Miller, Burke, Birt, Beale, &c.
Pages—Masters Johnson, Cathcart, Fleming, Palmer, Castle, Payne,
Phillips, Davis, Clarke, Foster, Mears, Lacy, &c.
High Priest, Mr MORLEY,
Isabel..... (Princess of Sicily)..... .....Miss SHIRREFF,
Alice, (affianced to Arnaud) Miss INVERARITY,
Helen.....(the Phantom Abbess of St. Rosalie).....Mrs VEDY,
Nuns of the Abbey of St. Rosalie,
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Sir G. Smart will preside at the Organ.

After which, the Farce of

OLD AND YOUNG.

Old Wilton, Mr F. MATTHEWS,
Charles Mowbray, Mr BAKER, Peter, Mr MEADOWS,
William, Mr HEATH, Peggy, Mrs DALY,
Matilda Mowbray... .....(a Child)..... ...Miss POOLE,
Hector Mowbray, Miss POOLE, Gobbleton Mowbray, Miss POOLE,
Foppington Mowbray, Miss POOLE, who will sing
" The Merry Drummer," (A. Lee) and *" Meet me by Moonlight."*

THE

Theatrical Observer;

AND

Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice.."—OTHELLO.

No. 3185. *Wednesday, Feb.* 29, 1832. *Price* 1*d*.

"The Play's the thing!"—Ask for *Thomas's Observer*.

Drury Lane Theatre.

We had promised ourselves a great treat at this Theatre last night, in witnessing Macready's performance of *Othello,* but the play was changed by special desire (as the bills state,) for *Richard the Third,* We recollect seeing Macready in *Othello,* in Oct 1816, the first time he played the part in London, and though it was not the fashion to admire him, were highly delighted, as there were some of the finest touches of passion in it we ever witnessed, and now that his judgment is matured,we have no doubt his *Othello* would afford us a highly intellectual treat. His *Richard* we have had occasion to eulogize very lately; the scene with *Lady Anne* was last night one of his happiest efforts; his pretended devotion—his willingness to lay down his life, and cautious eagerness to turn the fickle fair from her desire of vengeance, were hit off with consummate art. The afterpiece was *Masaniello.*—The house was full.

Covent Garden Theatre.

THE comparative failure of *Robert le Diable* in this country, when contrasted with the enthusiasm it excited in Paris, ought not to impugn the judgment of the Parisian public or the talents of the composer; for, as will be seen from the subjoined extract from a letter written by Meyerbeer, to a friend in London, we have, as yet, not only not heard the *whole* of the music of the Opera, but that much of what we have heard is not Meyerbeer's. "I shall be in town in the course of next month, to superintend the production of the original *Robert le Diable,* but, in the meanwhile I think it necessary to acquaint you that I have had nothing to do with the instrumentation of the Opera, as performed in your metropolis, and that some of the most prominent vocal pieces produced in them do not belong to me, *ne m' appartienne pas.*) The entire Opera arranged for the pianoforte, has not yet been published in Paris, therefore your adaptors have been able to procure only a few detached pieces, so that the gaming scene, that of the cemetery, and the finale to the fourth act which have not yet been engraved, must be the production of some other person." Rophino Lacy's adaption of this Opera was repeated here last night, followed by the Farce of *Old and Young,* in which Miss Poole completely identified herself with the peculiarities of the four *Mowbrays,* so as almost to make one doubt that it was one and the same sweet child.

In corroboration of our remark that amateur theatricals were never more fashionable than at the present moment, we quote part of a letter from a correspondent at Cheltenham;—"We have had two performances at our Theatre within the last ten days, which have created the most extraordinary sensation. The first night, *Charles the Second, A Race for a Dinner*, and *Bombastes Furioso*, were the entertainments, and the second night, *The Miller and his Men*, and *High Life Below Stairs*, all the male characters supported by young men of fashion, and never were the histrionic efforts of Tyros crowned with more complete success. The pit was fitted up with chairs, and the price raised to 5s, and the gallery to 2s. 6d. Both nights the house was crowded to excess."

Fashionable Lounges

To the Editor of The Theatrical Observer.

Dear Mr Editor—I address you from the highly respectable house known as the *Mitre Tavern*, in Mitre Court, Fleet Street, and kept by that Prince of good fellows, William Smith—here I find neatness, moderate charges, and dispatch—accommodation for commercial men—social and pleasant Segar Room—superior Welch rabbits, poached eggs, and Stout and Ales in the highest perfection—do pop in—just wish to say a word—beg pardon, hope I don't intrude—but will you excuse me, I have to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town.

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Afterwards, I inspect the wonder of wonders, *The Gigantic Whale*, the length of which is 95 feet, at the handsome Pavilion, Charing-Cross,—hundreds of the curious, visit this Queen of the Seas, which excites the admiration, and astonishment of the public.

Tuesday, call at the Egyptian Hall Bazaar, Piccadilly, to hear the *Double Sighted Highland Youth*—found the room crowded with nobility from all parts of the Continent—(by the bye, he quite delighted their Majesties, Prince George, and a numerous party, at the Pavilion,) will exhibit every half-hour from 12 to dusk—must not fail to drop in—wouldn't miss seeing such a wonder for the world

To-morrow I anticipate a delightful hour in examining *The Automatons*, at 28 Old Bond Street—The Musical Lady, Juvenile Artist, Magician, Rope Dancer, Walking Figure, Magnificent Vase, &c. also a Mechanical Moving Cosmorama. These singular curiosities, I am told, will shortly leave England for America.

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Last night I had a puzzler;—just as I was putting on my night-cap, "Paul," said Mrs. Pry, "what is more brilliant than Peak's wit, or blacker than Miss Love's eyes? I made a hit—*Warren's Jet Blacking!*—Isn't that a good one?—but I intrude, beg pardon, your's, &c.

PAUL PRY.

Theatre Royal, Drury Lane.

This Evening, (16th time) the Domestic Drama, called

THE RENT DAY.

In the course of which will be realized the Subjects of the popular Engravings after WILKIE;—viz.

'The Rent Day,' & 'The Distraining for Rent.'

Grantley, Mr BRINDAL, Old Crumbs, Mr YOUNGE,
Martin Heywood, Mr WALLACK, Toby Heywood, Mr COOPER,
Bull-frog, Mr HARLEY, Hyssop, Mr BEDFORD,
Silver Jack, Mr H. WALLACK, Beanstalk, Mr HUGHES,
Stephen, Mr Salter, Burly, Mr Hatton, Sailor, Mr Eaton,
First Farmer, Mr Fenton, Second Farmer, Mr C. Jones.
Rachel Heywood, Miss PHILLIPS, Polly Briggs, Mrs HUMBY.

After which, (6th time,) a new Grand Romantic Opera, entitled

THE DÆMON;

OR, THE MYSTIC BRANCH.

With the whole of the Music from the Opera of Robert le Diable, by Mayerbeer.

The Scenery by Messrs Marinari, Andrews, Adams, Franklin, Hilliard, and Stanfield. The Dresses, from Drawings purchased at Paris, Mr Palmer, Mrs Coombs, &c, The Properties and Decorations by Mr Blamire, &c. The Machinery by Mr Nall. The Ballet arranged by Miss Barnett.

☞ *On this occasion Mr H. R. Bishop will preside in the Orchestra.*

Robert, (Duke of Normandy) Mr WOOD,
His Equerry, Mr COOKE, King of Sicily, Mr HATTON,
Bertram, (the [redacted] !) Mr H. PHILLIPS,
The Prince of Grenada, Mr HOWELL, Chamberlain Mr FENTON,
(THE PHANTOM PRINCE!!) Mr BARTLETT,
Alberti and Hubert, (Knights) Mr BEDFORD, & Mr YARNOLD,
Reimbaut, (a Minstrel) Mr TEMPLETON,
Isabella, (Princess of Sicily) Miss F. AYTON,
Alice, (a Norman Peasant) Mrs WOOD, Clarice, Miss FAUCIT,
The Abbess of St. Rosalie, Mademoiselle BASEKE,
(STATUE OF St. ROSALIE.....!!!)

Nuns—Mademoiselles Gear, Vallancy, Willmott, Webster, Clare, Ballin, M'Henry, Thomasin, Caldwell.

Ladies of the Court—Mesdames Penley, Humby, Bedford; Mademoiselles Pearson, Russell, Crawford, Smith, Chaplin, Jones.

Incidents and Succession of the Scenery:

SCENE 1—The Bay of Palermo—Andrews, with the Encampment of Duke Robert's Army. 2—State Apartment—Andrews, opening on the Terrace and Gardens of the Palace—grand Procession to the Tournament. 3—The Enchanted Forest, & View of the Field of the Tournament—Stanfield. 4—The Rocks of St. Rosalie—Stanfield, with the Cross of St. Irenius, and Dilapidated Monastery. 5—The Cloisters by Moonlight, exhibiting the Cemetery of the Nuns, and awful-re-animation—Stanfield, grand Incantation, and Robert's possession of the Mystic Branch. 6—Apartment of the Princess—Marinari. 7—Vestibule of the Cathedral of Parlermo—Marinari. 8—Nave of the Cathedral, with a splendid Tableau shewing the Destruction of the Demon, and the Union of Robert and the Princess.

Theatre Royal, Covent Garden.

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Or, Robert of Normandy.

The Whole of the Music from the Opera of Robert le Diable by Meyerbeer, Arranged and adapted to the English Stage by M. Rophino Lacy.
The Scenery by Messrs Grieve, T. Grieve, W. Grieve, &c. The Machinery by Mr Saul, and Mr W. Bradwell. The Costume by Mr Head & Miss Rayner.
The Dances composed by Mr D'Albert.
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The King of Sicily, Mr DIDDEAR, Demon Herald, Mr IRWIN,
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To conclude with, the Comedy of

Katharine & Petruchio.

Petruchio, Mr C. KEMBLE,
Baptista, Mr EVANS, Hortensio, Mr HOLL,
Music-master..... .Mr PAYNE, Grumio..... .Mr S. BENNETT,
Biondello, Mr Baker, Pedro, Mr Addison, Tailor, Mr Meadows,
Katharine, Miss E. TREE,
Curtis, Mrs DALY, Bianca, Miss HORTON.

Printed & Published every Morning, by E. Thomas, Exeter Street, opposite Exeter Hall, Strand.—All letters to be post paid.

THE
Theatrical Observer;
AND
Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice.."—OTHELLO.

No. 3186. *Thursday, March* 1, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer.*

Drury Lane Theatre.

WE are pleased to find that *The Rent Day*, and *The Dæmon*, together, are likely to do some good to the treasury of this Theatre;—they drew a very good house last night, and on Monday the receipts were £500.

Covent Garden Theatre.

LAST evening, after the new Opera of *The Fiend Father*, the Comedy of *Katharine and Petruchio* was acted, the hero and heroine of which were personated by C. Kemble and Ellen Tree, with admirable skill.

'How do you think Lacy has done the devil at CoventGarden?' asked one of the coterie assembled at the Garrick after the play. 'Why,' replied a punster 'he has done like a very Greek, by shewing himself to be a true Lacy-demonian.

OLYMPIC.—There have been two successful novelties produced here this week; that of Monday night is a sentimental Burletta, yclept *Woman's Revenge*, the heroine of which has in early youth been forsaken by her lover, for a more wealthy bride. When the piece opens, this *ci devant* lover is a widower of broken fortunes, with an only daughter, and the *revenge* of the heroine for her blighted hopes, is to buy the estate of her perjured swain, and settle it on his daughter as a marriage portion. There is some good writing in this trifle, and the acting of Mrs Glover is inimitable.

On Tuesday, a Burletta, written by Haynes Bayley, was acted, entitled *The Eleventh Day*, and when we say that the author has taken the exact measure of Vestris, Liston, and J. Vining, our readers can easily imagine how complete the effect must be. Vestris is a young beautiful bride, buoyant with *gaiete de cœur*, her husband (Liston,) of a certain age, and jealous beyond measure, though doing all in his power to conceal it from his friends, who tell him he is a bold man to marry so fascinating and young a woman. To cure him of his jealousy the bride flirts with her cousin Frederick, (J. Vining;) pretends to elope with a Mr Lavender Rose, (which character she herself personates, and in that disguise, torments and mystifies her husband,) and in the end, proving to him the groundlessness of his jealousy, makes him promise he will never doubt her more. Vestris was just in her element, sparkling, gay, and handsome enough to excite jealousy in the bosom of any man possessing such a treasure. Liston's efforts to conceal his uneasiness, under a smilling countenance, were irresistibly comic; he was a sort of burlesque *Othello*, the incident of the lost hand-

kerchief being introduced, and J. Vining, who played with great animation, was the *Cassio*, in whose possession it was found.

Our readers will, we are sure, be sorry to hear that Fanny Kelly, *the Kelly*, has signified her determination never to appear on the stage again. Thus will the English Opera company lose their main prop. Kean only means to play so much longer, as will enable him to accumulate enough property on which to retire, and spend the evening of his days in tranquility at his cottage in the Isle of Bute. Rayner is not making a fortune at his new Theatre, his chief dependance is on his half-price, which has averaged eleven pounds a night, for the last fortnight. Sir G. Smart was married on Tuesday to Miss Hope of Derby.

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PAUL PRY.

Theatre Royal, Drury Lane.

This Evening, the Tragedy of

MACBETH.

Macbeth, Mr MACREADY,
Macduff, Mr WALLACK, Banquo, Mr COOPER,
Duncan, King of Scotland, Mr YOUNGE,
Malcolm, Mr BRINDAL,
Rosse, Mr H. WALLACK, Lenox, Mr CATHIE,
Donalbain, Mast. Baker, Fleance, Miss Chaplin,
Seward, Mr THOMPSON,

Hecate, Mr Phillips, First Witch, Mr Farren,
Second & Third Witches, Mess. J. Russell & Harley.

Lady Macbeth, Miss PHILLIPS,
Gentlewoman.....Miss CHERRY.

SINGING WITCHES:

Miss Pearson, Mrs B. Penley, Miss Russell, &c. &c.
Mr T. Cooke, Mr Templeton, Mr Bedford, &c.

In the Course of the Evening:

Spohr's celebrated Overture to Macbeth,
And Rossini's Overture to The Siege of Corinth.

To which will be added, the Drama of

Charles the Twelfth.

Charles the Twelfth, Mr FARREN,
Major Vanberg, Mr COOPER, Adam Brock, Mr WALLACK,
Triptolemus Muddlewerk, Mr HARLEY,
Gustavus, Mr BRINDAL, General Duckert, Mr FENTON,
Colonel Reichel, Mr COOKE,

Ulrica.....Miss FAUCIT, Eudiga.....Miss PEARSON.

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To conclude with, the revived Balled Farce of

St. David's Day;

Or, The Honest Welchman.

The Music composed by Mr Attwood.

William Townley, Mr WILSON, Peter Plimlimmon, Mr KEELEY,
Old Townley, Mr BARTLEY,
Owen, Mr EVANS, Dick, Mr DURUSET.
Ellen, Miss H. CAWSE, Taffline, Mrs KEELEY,
Gwinneth, Mrs DALY, Welch Girl, Mrs BROWN.

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No. 3187. *Friday, March* 2, 1832. *Price* 1*d.*

"The Play's the thing !"—Ask for *Thomas's Observer*

Drury Lane Theatre.

THE Tragedy of *Macbeth*, and the Drama of *Charles the Twelfth*, were the entertainments at this Theatre last night. Macready's *Macbeth* was a vigorous, impassioned, and energetic performance, but Miss Phillips's *Lady Macbeth* was cold and unimpressive.

Covent Garden Theatre.

YESTERDAY being the first of March, the manager of this Theatre thought proper to revive Tom Dibdin's Farce of *St. David's Day; or, the Honest Welchman*, in the hope, as we should think, of catching a few honest Cambrians, who might be keeping holiday to celebrate the *fete* of their patron Saint, for the revival could not have been caused by the intrinsic merits of the piece, than which we do not know a more stupid one. When it was first acted, now more than 30 years ago, its only redeeming quality was some pleasing music by Attwood, but even that would not have given it the short lived popularity it enjoyed had it not been for the particularly strong cast of the characters, including Munden, Incledon, Fawcett, little Simmons, and Mrs Atkins. As far as regards the men, the cast of last night was vastly inferior (though in the present state of the company we don't know how it could have been improved,) Keeley's style of acting is so totally opposite to that of Fawcett's, that when we say the part of *Peter Plimlimmon* was a crack part of the latter, our readers will easily conceive that Keeley made nothing of it.

We were much better satisfied with the ladies; Harriet Cawse had all the freshness of youth and beauty, required for the character of *Ellen*, and sang with her accustomed taste and sweetness, and that talented little woman Mrs Keeley, made the most of a poor part as *Taffline*. The Farce was preceded by the new Opera. On Wednesday evening during the performance of *The Fiend Father*, Miss Inverarity, as she was quitting the stage, caught her foot in a trap door, which had not been properly fastened, and fell forward with considerable violence; though very much shaken by the shock, this delightful singer was enabled to go through her part with all her wonted ability. On Thursday next will be performed a Farce, to be called *Born to Good Luck; or, An Irishman's Fortune*. It is we understand a *refaceimento* of a musical Drama entitled *False and True; or, The Irishman in Italy*, and Power, who is to play the principal character, has made the necessary alterations

On Wednesday a meeting of the inhabitants of Clerkenwell, Pentonville, and Islington, was held in the large room of the Angel Inn, at Islington, to oppose the attempts of the Patent Theatres to enforce their monopoly of the regular drama; John Scott, Esq. in the chair.

A variety of resolutions was moved, and carried unanimously. Thanks were voted to the chair, and while the chairman was announcing a subscription, the platform happening to give way, much merriment was excited by a person present calling out "Gentlemen, pray support the chair."

A Plea for Murder.—At Drury Lane Theatre, during the rehearsal of a concerted piece in a new opera, the late John Kemble, standing near the orchestra, was giving incorrect time with his foot on the stage; when Shaw, who was leading, looking up at him, exclaimed—"Mr Kemble, Sir, you *murder* Time!"—"Do I?" replied John, coolly; "Well, then, I am more merciful to him than you are—for you are always *beating* him."—*Punch in London.*

Fashionable Lounges

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PAUL PRY.

Theatre Royal, Drury Lane.

This Evening, the Comedy of The

School for Scandal.

Sir Peter Teazle, Mr FARREN,
Sir Oliver Surface.....Mr ANDREWS,
Joseph Surface, Mr MACREADY
Rowley, Mr YOUNGE, Snake, Mr THOMPSON,
Charles Surface, Mr WALLACK,
Careless, Mr YARNOLD, Moses, Mr B. HILL.
Sir Benjamin Backbite, Mr HARLEY,
Crabtree, Mr J. RUSSELL, Trip, Mr BALLS,
Sir Harry, (with a Song,) Mr TEMPLETON.
Lady Teazle, Miss PHILLIPS,
Mrs Candour, Mrs ORGER, Maria, Miss FAUCIT,
Lady Sneerwell, Mrs FAUCIT,
Maid, Mrs EAST,

In the Course of the Evening:

Cherubini's Overture to Anacreon,
And Lindpaintner's Overture to Le Vamyyr.

To conclude with Drama of

THE BRIGAND.

Prince Bianchi, Governor of Rome.....Mr YOUNGE,
Albert, Mr H. WALLACK, Theodore, Mr BALLS,
Count Caraffa, Mr C. JONES, the Cardinal-Secretary, MrFENTON,
Nicolo, Mr J. RUSSELL, Fabio, Mr HUGHES,
Alassandro Massaroni, (*The Brigand Chief*) Mr WALLACK,
Rubaldo, [his Lieutenant] Mr BEDFORD,
Spoletto, Mr EAST, Uberto, Mr ROBINSON,
Ottavia.....[Prince Bianchi's Niece].....Miss GORDON,
Maria Grazie, [the Brigand's Wife] Miss FAUCIT.

To-morrow, The Rent Day, with The Demon; or, the Mystic Branch.

Printed & Published every Morning, by E. Thomas, Exeter Street, opposite Exeter Hall, Strand.—Al letters to be post paid.

Theatre Royal, Covent Garden.

This Evening, (10th time,) a new Grand Romantic Opera, called

The Fiend Father!

Or, Robert of Normandy.

The Whole of the Music from the Opera of Robert le Diable by Meyerbeer, Arranged and adapted to the English Stage by M. Rophino Lacy. The Scenery by Messrs Grieve, T. Grieve, W. Grieve, &c. The Machinery by Mr Saul, and Mr W. Bradwell. The Costume by Mr Head & Miss Rayner. The Dances composed by Mr D'Albert.

The Opera produced under the superintendence and direction of Mr Farley, M. Rophino Lacy will conduct in the Orchestra.

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Bertram, (the Fiend-Father) Mr REYNOLDSON,
Albert, & Bruno, (Sicilian Knights) Mr DURUSET, & Mr HENRY
Arnaud, (a Norman Peasant) Mr KEELEY,
Spirit of Fire, and Prince of Granada, Mr PAYNE,
The King of Sicily, Mr DIDDEAR, Demon Herald, Mr IRWIN,
Allan, (Robert's Esquire) Mr HOLL,
Chamberlain to the Princess. .....Mr J. COOPER,

Knights of Germany, France, Spain, Portugal, and Normandy,
Messrs Willing, Tett, M'Carthey, Guichard, Butler, Linton,
Shegog, Brady, Bender, Simpson, &c.

Their Esquires—Messrs May, Miller, Burke, Birt, Beale, &c.

Pages—Masters Johnson, Cathcart, Fleming, Palmer, Castle, Payne,
Phillips, Davis, Clarke, Foster, Mears, Lacy, &c.

High Priest, Mr MORLEY,
Isabel..... (Princess of Sicily)..... .....Miss SHIRREFF,
Alice, (affianced to Arnaud) Miss INVERARITY,
Helen.....(the Phantom Abbess of St. Rosalie).....Mrs VEDY,

Nuns of the Abbey of St. Rosalie,
Mesdames Bedford, Davis, Thomassin, Blaire, Fairbrother, Payne,
Reed, Vials, Wells, Appleton, Brown, Goodson, Goward, &c.

The following is a Succession of the Scenery;

The Bay of Palermo, from Porto Felice, on the Merino. Hall of Audience in the Royal Palace of the King of Sicily. Ruins of the Temple of Saturn, on Monte Pelegrino, looking over the Plains of Bagaria to Palermo. Exterior of the Royal Palace in the Cassaro. The Cloisters of St. Rosalie, by Moonlight. Saracenic Hall in the Palace. The Exterior of the Cathedral of Palermo. The Sanctuary. The Interior of the Cathedral splendidly illuminated preparatory to the Grand Mass and Marriage Ceremony.

To conclude with, the Petite Comedy called

Married Lovers.

The Songs composed by Mr Barnett.

Duc D'Orleans, Mr ABBOTT, Marquis de Meneville, Mr BARTLEY,
Sir John Ascot, Mr WARDE, Pierre, Mr IRWIN,
Colonol O'Dillon.... .Mr POWER, Francis.... ....Mr BENDER,
Duchess D'Orleans, Miss HORTON,
Machioness de Meneville, Miss TAYLOR, Lady Ascot, Miss LEE,
Annette, Miss GOODWIN.

THE

Theatrical Observer;

AND

Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice.."—OTHELLO.

No. 3188. *Saturday, March* 3, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer*

Drury Lane Theatre.

The School for Scandal must be indeed badly acted not to afford amusement, and, therefore, with the general excellence of its cast last night, it is almost superfluous to say it went off with great éclat. *The, Brigand* was the afterpiece.

Covent Garden Theatre.

The Fiend-Father was performed here last night, for the 10th time to a very good house. Whatever Meyerbeer may think of the manner in which Lacy has made free with his music, sure, we are, that he could but be pleased with the singing of Braham, Miss Shirreff, and Miss Inverarity; the splendid recitative of the latter lady, where she defies the fiend, is equal to any thing we ever heard, even upon the boards of the Italian Opera. After the Opera, the *petite* Comedy, entitled *Married Lovers,* was acted; Miss Horton and Miss Lee, were the substitutes for Miss Tree and Mrs Chatterley, and certainly the cast was any thing but improved by the change. We had, however, Miss Taylor as charming as ever in her original part, and it is worth making a pilgrimage to see her in her page's dress; she was encored in her troubadore song. At the end of the Opera there was a long and continued call for 'God Save the King,' when, after a considerable lapse of time, Mr Bartley came forward, and said that since the production of that Opera there had been repeated calls for the National Anthem, but owing to the very arduous music the principal vocalists had to execute night after night, they really found themselves unable to comply with the request, and he was certain the audience did not wish to hear it sung by the choruses. This address had the desired effect and the afterpiece was allowed to proceed.

Some invidious critics have been trying to depreciate the merits of Howard Payne's Burletta of *Woman's Revenge*, by calling it an imitation of Jerrold's *Rent Day*. Now the fact is, that *Woman's Revenge* was accepted, and read at the Olympic Theatre as long as three month ago, which was before Mr Jerrold had even commenced his clever little drama, so that whatever similarity of sentiment there may be discovered in the two must be purely accidental.

Paganini visited the Olympic last night, and appeared highly delighted with his mock representative in *The Olympic Devils.*

Kean and a Lady—Kean passing a lady of the *pave,* said to Lee, "You have no idea how dreadful that girl *swears.*" "Indeed!" said Lee, "Yes indeed, she once *swore* a child to me."—*Punch in London.*

Munden's parsimonious habits very frequently became the butt of his brother performers. On the night of his farewell benefit, when bowing to, and retreating from the audience, he was fearful of his

back coming in contact with the wing; and, in a whisper, frequently asked Oxberry if he was *near.* 'Aye, you dog (exclaimed Oxberry,) and have been all your life.'

It was the other day a subject of conversation over the bottle, as to the privileges which *gentlemen*—that is, persons not engaged in trade should enjoy. 'Thank heaven!' said Colman, 'I am not a tradesman!' 'Oh yes, you are,' said William Freer, 'you are a *paper-stainer.*'

Queries.—Who are the most disinterestedly good?—Those who are *good for nothing.* What Peer should play in *Robert the Devil*?—Lord Man-devil. What word is now out of fashion?—Commend-atory.

Fashionable Lounges

To the Editor of The Theatrical Observer.

Dear Mr Editor—I address you from the highly respectable house known as the *Mitre Tavern,* in Mitre Court, Fleet Street, and kept by that Prince of good fellows, William Smith—here I find neatness, moderate charges, and dispatch—accommodation for commercial men—social and pleasant Segar Room—superior Welch rabbits, poached eggs, and Stout and Ales in the highest perfection—do pop in—just wish to say a word—beg pardon, hope I don't intrude—but will you excuse me, I have to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town.

Monday call at the Queen's Bazaar 78, Oxford Street—splendidly fitted-up and magnificently arranged—visit the *British Diorama,* the 4 Views, by Stanfield, highly interesting—Lounge in the *Physiorama,* 14 Views from all parts of the world truly unique and beautiful—Step into the Room where Burns's *Jolly Beggars* are exhibited, composed of 8 Figures, the size of life, by the self-taught Scottish Artist, which for delicate conception, gracefulness of attitude, proportion of parts, & exquisite finish of workmanship have never been equalled.

Afterwards, I inspect the wonder of wonders, *The Gigantic Whale,* the length of which is 95 feet, at the handsome Pavilion, Charing-Cross,—hundreds of the curious, visit this Queen of the Seas, which excites the admiration, and astonishment of the public.

Tuesday, call at the Egyptian Hall Bazaar, Piccadilly, to visit that Phenomenon the *Highland Youth,* whose miraculous powers of *Double Sight* surpass belief. Science is baffled by this child, and in a less enlightened age, he and his father would have been burnt for wizards. His levees (every half-hour) are crowded by the *elite* of the land.

To-morrow I anticipate a delightful hour in examining *The Automatons,* at 28 Old Bond Street—The Musical Lady, Juvenile Artist, Magician, Rope Dancer, Walking Figure, Magnificent Vase, &c. also a Mechanical Moving Cosmorama. These singular curiosities, I am told, will shortly leave England for America.

On Friday, I pop in to examine *Miss Linwood's* curious Needle-Work, in Leicester Square—just added other beautiful specimens of her art.

Drop in at Tate's, 49, Leicester Square, where there is a matchless re-union of articles of taste and virtu, and everything that is rare in Marbles, Bronzes, Pictures, China, Bijouterie, and costly Furniture—must provide myself with a set of his casts, in bronze, of living characters, executed *a merveille,* striking likenesses, and very cheap.

Saturday evening call in at Brett's, 109, Drury Lane, for my weekly allowance of *Cream of the Valley,* and Patent Brandy, as recommended by my Physician. Can't bear to give trouble, so just pop a couple of bottles in my pockets, and order a gallon of each to be sent to Mrs.——, who, though a most exemplary member of the Temperance Society, has no objection to a drop of good stuff, taken *medicinally.*

Last night I had a puzzler;—just as I was putting on my night-cap, "Paul,' said Mrs. Pry, "what is more brilliant than Peak's wit, or blacker than Miss Love's eyes? I made a hit—*Warren's Jet Blacking!*—Isn't that a good one?—but I intrude, beg pardon, your's, &c. PAUL PRY.

Theatre Royal, Drury Lane.

This Evening, (17th time) the Domestic Drama, called

THE RENT DAY.

In the course of which will be realized the Subjects of the popular Engravings after WILKIE;—viz.

'The Rent Day,' & 'The Distraining for Rent.'

Grantley, Mr BRINDAL, Old Crumbs, Mr YOUNGE,
Martin Heywood, Mr WALLACK, Toby Heywood, Mr COOPER,
Bull-frog, Mr HARLEY, Hyssop, Mr BEDFORD,
Silver Jack, Mr H. WALLACK, Beanstalk, Mr HUGHES,
Stephen, Mr Salter, Burly, Mr Hatton, Sailor, Mr Eaton,
First Farmer, Mr Fenton, Second Farmer, Mr C. Jones.
Rachel Heywood, Miss PHILLIPS, Polly Briggs, Mrs HUMBY.

After which, (7th time,) a new Grand Romantic Opera, entitled

THE DÆMON;

OR, THE MYSTIC BRANCH.

With the whole of the Music from the Opera of Robert le Diable, by Mayerbeer.

The Scenery by Messrs Marinari, Andrews, Adams, Franklin, Hilliard, and Stanfield. The Dresses, from Drawings purchased at Paris, Mr Palmer, Mrs Coombs, &c, The Properties and Decorations by Mr Blamire, &c. The Machinery by Mr Nall. The Ballet arranged by Miss Barnett.

☞ *On this occasion Mr H. R. Bishop will preside in the Orchestra.*

Robert, (Duke of Normandy) Mr WOOD,
His Equerry, Mr COOKE, King of Sicily, Mr HATTON,
Bertram, (the [redacted]!) Mr H. PHILLIPS,
The Prince of Grenada, Mr HOWELL, Chamberlain Mr FENTON,
(THE PHANTOM PRINCE!!) Mr BARTLETT,
Alberti and Hubert, (Knights) Mr BEDFORD, & Mr YARNOLD,
Reimbaut, (a Minstrel) Mr TEMPLETON,
Isabella, (Princess of Sicily) Miss F. AYTON,
Alice, (a Norman Peasant) Mrs WOOD, Clarice, Miss FAUCIT,
The Abbess of St. Rosalie, Mademoiselle BASEKE,
(STATUE OF St. ROSALIE.....!!!)

Nuns—Mademoiselles Gear, Vallancy, Willmott, Webster, Clare, Ballin, M'Henry, Thomasin, Caldwell.

Ladies of the Court—Mesdames Penley, Humby, Bedford; Mademoiselles Pearson, Russell, Crawford, Smith, Chaplin, Jones.

Incidents and Succession of the Scenery:

SCENE 1—The Bay of Palermo—Andrews, with the Encampment of Duke Robert's Army. 2—State Apartment—Andrews, opening on the Terrace and Gardens of the Palace—grand Procession to the Tournament. 3—The Enchanted Forest, & View of the Field of the Tournament—Stanfield. 4—The Rocks of St. Rosalie—Stanfield, with the Cross of St. Irenius, and Dilapidated Monastery. 5—The Cloisters by Moonlight, exhibiting the Cemetery of the Nuns, and awful-re-animation—Stanfield, grand Incantation, and Robert's possession of the Mystic Branch. 6—Apartment of the Princess—Marinari. 7—Vestibule of the Cathedral of Parlermo—Marinari. 8—Nave of the Cathedral, with a splendid Tableau shewing the Destruction of the Demon, and the Union of Robert and the Princess.

Theatre Royal, Covent Garden.

This Evening, (11th time,) a new Grand Romantic Opera, called

The Fiend Father!

Or, Robert of Normandy.

The Whole of the Music from the Opera of Robert le Diable by Meyerbeer, Arranged and adapted to the English Stage by M. Roph no Lacy.
The Scenery by Messrs Grieve, T. Grieve, W. Grieve, &c. The Machinery by Mr Saul, and Mr W. Bradwell. The Costume by Mr Head & Miss Rayner.
The Dances composed by Mr D'Albert.
The Opera produced under the superintendence and direction of Mr Farley, M. Rophino Lacy will conduct in the Orchestra.

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Bertram, (the Fiend-Father) Mr REYNOLDSON,
Albert, & Bruno, (Sicilian Knights) Mr DURUSET, & Mr HENRY
Arnaud, (a Norman Peasant) Mr KEELEY,
Spirit of Fire, and Prince of Granada, Mr PAYNE,
The King of Sicily, Mr DIDDEAR, Demon Herald, Mr IRWIN,
Allan, (Robert's Esquire) Mr HOLL,
Knights of Germany, France, Spain, Portugal, and Normandy,
Messrs Willing, Tett, M'Carthey, Guichard, Butler, Linton,
Shegog, Brady, Bender, Simpson, &c.
Their Esquires—Messrs May, Miller, Burke, Birt, Beale, &c.
Pages—Masters Johnson, Cathcart, Fleming, Palmer, Castle, Payne,
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To conclude with, the Musical Farce of

The Highland Reel.

M'Gilpin, Mr F MATTHEWS,
Sandy, Mr WILSON, Shelty, Mr KEELEY,
Charlie, Mr DURUSET,
Sergeant Jack, Mr G. STANSBURY, Captain Dash, Mr BAKER,
Laird of Raasay, Mr TURNOUR,
Croudy, Mr EVANS, Apie, Mr HEATH,
Moggy M'Gilpin, Miss TAYLOR Jenny, Miss CAWSE.

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No. 3189. *Monday, March* 5, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer*

Drury Lane Theatre.

The Rent Day, and *The Dæmon,* attracted a good house here, on Saturday evening. Spohr's Opera of *Der Alchymist,* with all the original music, will shortly be produced at this Theatre with great splendour. Mr and Mrs Wood will sustain the principal characters. It is said, and we regret exceedingly to hear it, that if the season should not end more prosperously than it has commenced, the liberal and spirited lessee of this house will be a loser of not less than from £6000, to £8000.

Covent Garden Theatre.

The Fiend Father, and *The Highland Reel,* were performed here on Saturday night. Many novelties are in preparation for this Theatre, besides Miss Kemble's Tragedy of *Francis the First,* among them are a Farce, in one act, by Kenny, in which Power will act the part of an apothecary's Irish apprentice. A new Drama, by Lady Dacre, entitled *Isaure,* to be played for Miss Kemble's Benefit; and Don Trueba's Comedy, called *The Men of Pleasure.* The proprietors have offered liberal terms to R. Jones to sustain one of the principal characters in *The Men of Pleasure*; and to crown all Mr Sheridan Knowles, author of *Virginius, &c.* is about to appear at this Theatre in a serious play of his own, called *The Hunchback,* in which he will personate the deformed hero. Those who have heard Mr Knowles lecture and recite, augur favorably of the experiment. *On dit* that the Play itself possesses strong and peculiar interest.

Almost all the Theatres in Paris are bankrupt, 1,300,000 have been votes for their assistance, M. Mauguin declaring that the Theatres make the glory of France.

Madame Vestris, we hear, has recovered the penalty of £1000 from Miss Sydney, or rather Mr Broadwood, for a breach of her articles. The fair lessee is quite right to enact the penalty, as Miss Sydney, from her youth, beauty, and talent, must be a great loss to the Olympic.

That clever comedian Webster, has dramatised Bulwer's novel of "Paul Clifford" for the Coburg, at which Theatre Miss Smithson takes a benefit on Thursday, patronized by the *Lord Chamberlain.*

Stafford is engaged in the composition of two pieces for the Surrey, to be called *Reading the Will,* and *The Chelsea Pensioner Reading the account of the Battle of Waterloo*; intended to realize Wilkie's celebrated pictures.

Died on the 24th of Feb. at Bath, Mr James Cooke (uncle of Mrs W. West, and Mrs Waylett,) who was one of the oldest actors existing, having made his first appearance in London Jan. 7, 1791, as *Anselm,* in *The Siege of Belgrade,* He left Drury Lane when Ellis-

ton took the management, and retired to Bath. The oldest actors now living are Decastro, Rees, Bannister, Pope, and Powell.

Dowton is returned to town, looking remarkably well. It is extraordinary that this inimitable comedian should have no metropolitan engagement. Macready has started for Dublin, where he is to play on Thursday night; on his return to Drury Lane, he will immediately appear as the hero in Serle's play, and hopes are entertained that some arrangement may be entered into for the production of *The Maid's Tragedy.*

Shakspeare and Garrick.—At the opening dinner of the Garrick Club, the company forgot to drink to the memory of Shakspeare, and the health of our living dramatists was only proposed, when the party had dwindled from two hundred to twenty! Where would be the fame of Garrick but for Shakspeare.—*Mirror.*

Fashionable Lounges

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Monday call at the Queen's Bazaar 78, Oxford Street—splendidly fitted-up and magnificently arranged—visit the *British Diorama*, the 4 Views, by Stanfield, highly interesting—Lounge in the *Physiorama*, 14 Views from all parts of the world truly unique and beautiful—Step into the Room where Burns's *Jolly Beggars* are exhibited, composed of 8 Figures, the size of life, by the self-taught Scottish Artist, which for delicate conception, gracefulness of attitude, proportion of parts, & exquisite finish of workmanship have never been equalled.

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Grantley, Mr BRINDAL, Old Crumbs, Mr YOUNGE,
Martin Heywood, Mr WALLACK, Toby Heywood, Mr COOPER,
Bull-frog, Mr HARLEY, Hyssop, Mr BEDFORD,
Silver Jack, Mr H. WALLACK, Beanstalk, Mr HUGHES,
Stephen, Mr Salter, Burly, Mr Hatton, Sailor, Mr Eaton,
First Farmer, Mr Fenton, Second Farmer, Mr C. Jones.
Rachel Heywood, Miss PHILLIPS, Polly Briggs, Mrs HUMBY.

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OR, THE MYSTIC BRANCH.

With the whole of the Music from the Opera of Robert le Diable, by Mayerbeer.

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Bertram, (the [redacted]!) Mr H. PHILLIPS,
The Prince of Grenada, Mr HOWELL, Chamberlain Mr FENTON,
(THE PHANTOM PRINCE!!) Mr BARTLETT,
Alberti and Hubert, (Knights) Mr BEDFORD, & Mr YARNOLD,
Reimbaut, (a Minstrel) Mr TEMPLETON,
Isabella, (Princess of Sicily) Miss F. AYTON,
Alice, (a Norman Peasant) Mrs WOOD, Clarice, Miss FAUCIT,
The Abbess of St. Rosalie, Mademoiselle BASEKE,
(STATUE OF St. ROSALIE.....!!!)
Nuns—Mademoiselles Gear, Vallancy, Willmott, Webster, Clare, Ballin, M'Henry, Thomasin, Caldwell.
Ladies of the Court—Mesdames Penley, Humby, Bedford;
Mademoiselles Pearson, Russell, Crawford, Smith, Chaplin, Jones.

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Theatre Royal, Covent Garden.

This Evening, (13th time,) a new Tragedy, called

Catherine of Cleves.

Henry the Third, (King of France,) Mr J. MASON,
Henry of Lorraine, Mr WARDE, Paul Caussade, Mr C. KEMBLE,
Lavalette, Mr HENRY, La Chapelle, Mr IRWIN,
Anne D'Arquez, Mr ABBOTT, Ruggieri, Mr G BENNETT,
Saint Paul, Mr PAYNE, Du Halde, Mr MEARS,
Arthur ..... Miss TAYLOR, Marcel ..... Mr F. MATTHEWS,
Catherine of Cleves, Miss FANNY KEMBLE,
Catherine de Medicis, Mrs LOVELL.

This Evening, (12th time,) a new Grand Romantic Opera, called

The Fiend Father !

Or, Robert of Normandy.

The Whole of the Music from the Opera of Robert le Diable by Meyerbeer, Arranged and adapted to the English Stage by M. Rophino Lacy.
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The King of Sicily, Mr DIDDEAR, Demon Herald, Mr IRWIN,
Knights of Germany, France, Spain, Portugal, and Normandy,
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Their Esquires—Messrs May, Miller, Burke, Birt, Beale, &c.
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Alice, (affianced to Arnaud) Miss INVERARITY,
Helen.....(the Phantom Abbess of St. Rosalie).....Mrs VEDY,
Nuns of the Abbey of St. Rosalie.
Mesdames Bedford, Davis, Thomassin, Blaire, Fairbrother, Payne,
Reed, Vials, Wells, Appleton, Brown, Goodson, Goward, &c.

The following is a Succession of the Scenery;

The Bay of Palermo, from Porto Felice, on the Merino. Hall of Audience in the Royal Palace of the King of Sicily. Ruins of the Temple of Saturn, on Monte Pelegrino, looking ever the Plains of Bagaria to Palermo. Exterior of the Royal Palace in the Cassaro. The Cloisters of St. Rosalie, by Moonlight. Saracenic Hall in the Palace. The Exterior of the Cathedral of Palermo. The Sanctuary. The Interior of the Cathedral splendidly illuminated preparatory to the Grand Mass and Marriage Ceremony.

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THE
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"Nothing extenuate, nor set down aught in malice.."—OTHELLO.

No. 3190. *Tuesday, March* 6, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer.*

Drury Lane Theatre.

LAST night was the 18th representation of Jerrold's interesting Drama of *The Rent Day*, the success of which seems, to judge from the different announcements, likely to produce a multitude of similar entertainments; it was followed by *The Dæmon*; *or, the Mystic Branch.* The house was full.

Covent Garden Theatre.

THE devil is fallen from his high state, as the proprietors of this house, in imitation of the rival establishment, give *The Fiend Father* at half-price. Lord Leveson Gower's Tragedy of *Catherine of Cleves* preceded it last night. A scheme is in agitation, in the event of this Theatre being leased for a certain time to some theatrical speculator, who may in all probability convert it into an arena for mere spectacle, to establish a joint stock company of the best performers in Tragedy and Comedy, to act upon shares, each taking a proportion of the receipts according to his or her *merits* and *station*, (we should like to know who is to fix the degree of merit of the members.) They will engage only to act the legitimate drama, and on that undertaking it is supposed a license will not be refused. The report of C. Kemble being about to take the Queen's Theatre is again revived; but we were told last week by a gentleman who is intimate with the Kembles, that it is the intention of Mr Kemble to pay a visit to our transatlantic theatres, accompanied by his accomplished daughter. Murray announces the publication of Fanny Kemble's Tragedy of *Francis the First*, for Wednesday the 14th instant.

On Saturday evening Paganini delighted a private party at Dr. Billings, Bedford Place, as much by his social disposition, as by his musical acquirements. In the course of the evening Mr Parry played upon the symphonion, which attracted the attention of Il Signor greatly, when he immediately unscrewed the hair of the bow, placed a snuff-box on his violin, and gave a most excellent imitation of what he had just heard, by drawing the hair of the bow (which was quite loose) over the four strings at once.

Madlle. Nina Sontag (who was in this country with her syren sister) has made a very successful début at Breslau, both the quantity and quality of her voice being displayed to much greater advantage there, than in the larger Theatre at Berlin.

Yorkshire Fun.—The Assizes and the Theatre always open together at York, and it is common to hear the Tykes say, 'Eh! lad,

the'le be fun next week—pl' actors be come, and men to be hung, and all:"

A few days after the death of Munden, an actor of the Surrey Theatre, meeting an acquaintance, who was a mutual friend of both, accosted him thus 'So we have lost our old friend and relation Joe Munden!' 'It's true,' quoth the latter, 'poor Munden is gone, but where's the relationship?' 'Pshaw man!' said the player looking gravely, 'Are we not all of us *mundane?*"

A man, who was learning *thorough bass*, observed to a friend how very difficult it was, and how long he should be in mastering it. 'Aye' replied his friend 'the same remark was made long since—nemo repente *fuit turpissimus!*'

Fashionable Lounges

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PAUL PRY.

Theatre Royal, Covent Garden.

This Evening, the Operatic Drama of The

Romance of a Day.

Adolph, Count of Engleberg, Mr WILSON,
General Kienwitz, Mr BARTLEY, Paul Richter, Miss TAYLOR,
Colonel Fronceur, Mr ABBOTT,
Fritz Klaffen, Mr KEELEY, Moritz, Mr F. MATTHEWS,
Nikel Unterhand, Mr G. PENSON,
Sophia Walstein, Miss CAWSE, Karoline Klaffen, Miss H. CAWSE,
Liese. Miss E. TREE,
Widow Klaffen, (Hostess of the Golden Lamb,) Mrs GIBBS,
Therése, Miss P. HORTON.

After which, (13th time,) a new Grand Romantic Opera, called

The Fiend Father!

Or, Robert of Normandy.

The Whole of the Music from the Opera of Robert le Diable by Meyerbeer, Arranged and adapted to the English Stage by M. Rophino Lacy.
The Scenery by Messrs Grieve, T. Grieve, W. Grieve, &c. The Machinery by Mr Saul, and Mr W. Bradwell. The Costume by Mr Head & Miss Rayner.
The Dances composed by Mr D'Albert.
The Opera produced under the superintendence and direction of Mr Farley, M. Rophino Lacy will conduct in the Orchestra.

Robert, Duke of Normandy, (surnamed the Devil) Mr BRAHAM,
Bertram, (the Fiend-Father) Mr REYNOLDSON,
Albert, & Bruno, (Sicilian Knights) Mr DURUSET, & Mr HENRY
Arnaud, (a Norman Peasant) Mr KEELEY,
Spirit of Fire, and Prince of Granada, Mr PAYNE,
The King of Sicily, Mr DIDDEAR, Demon Herald, Mr IRWIN,
Knights of Germany, France, Spain, Portugal, and Normandy,
Messrs Willing, Tett, M'Carthey, Guichard, Butler, Linton,
Shegog, Brady, Bender, Simpson, &c.
Their Esquires—Messrs May, Miller, Burke, Birt, Beale, &c.
Pages—Masters Johnson, Cathcart, Fleming, Palmer, Castle, Payne,
Phillips, Davis, Clarke, Foster, Mears, Lacy, &c.
High Priest, Mr MORLEY,
Isabel..... (Princess of Sicily)..... .....Miss SHIRREFF,
Alice, (affianced to Arnaud) Miss INVERARITY,
Helen.....(the Phantom Abbess of St. Rosalie).....Mrs VEDY,
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To-morrow, Ash-Wednesday, No Performance.

Theatre Royal, Drury Lane.

This Evening, (by Special Desire) the Comedy of

THE RIVALS.

Sir Anthony Absolute, Mr FARREN,
Captain Absolute.....Mr WALLACK,
Faulkand, Mr COOPER,
Sir Lucius O'Trigger, Mr H. WALLACK,
Acres, Mr HARLEY,
David, Mr J. RUSSELL, Fag, Mr BRINDAL,
Mrs Malaprop, Mrs C. JONES,
Jula, Miss PHILLIPS, Lucy, Mrs ORGER,
Lydia Languish, Miss KENNETH.

To conclude with the Grand Opera of

MASANIELLO.

Masaniello, Mr WOOD,
Don Alphonso, Mr T. COOKE, Pietro, Mr BEDFORD,
Ruffino, Mr SALTER, Lorenzo, Mr COOKE,
Commissioner Mr FENTON, Moreno, Mr YARNOLD,
Selva, Mr HONNER,
Elvira, (6th time) Mrs BELVILLE PENLEY, (late Miss FIELD,)
Fenella, Miss KENNETH.

A Spanish Bolero,

By Mr GILBERT, and Miss BASEKE.

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On Thursday, The Rent Day, and Artaxerxes.

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Drury Lane Theatre.

SHERIDAN'S delightful Comedy of *The Rivals* was performed here last night, with a powerful cast, in which, however, there was no novelty, and therefore nothing that calls for particular remark. It was followed by the Opera of *Masaniello.*

Covent Garden Theatre.

PLANCHE'S Operatic Drama of *The Romance of a Day* was played here last night, for the first time this season, previous to the new Opera of *The Fiend Father. Paul Richter* is one of the parts in which Miss Taylor excels, and we never saw her play it with more spirit; her song of 'Karoline,' is alone worth the price of admission. The other characters were well supported; Miss Cawse took Miss Forde's original part of *Sophia.* We congratulate the proprietors and the numerous body dependent on this Theatre upon the result of the meeting of the shareholders, which took place in the saloon on Monday, where the best possible feeling was evinced on the part of all those who were present, and the proposals, made by the proprietors for the protection of their interests, were assented to in the most cordial manner. The Duke of Bedford in the true spirit of liberality offered to relinquish a considerable part of the amount of interest due on a large sum lent some years ago to assist the proprietors. Thus, we hope, is this Theatre again saved from ruin.

ADELPHI.—Jerrold's Drama of *The Rent Day* was written for this Theatre, and would have been performed, but for the airs certain actors gave themselves, which disgusted the author, and he withdrew it. Its success, at Drury Lane, induced Mr Buckstone to set his wits to work, and on Monday evening he produced a Drama, in which two more of Wilkie's pictures were realised, 'The Reading of the Will,' & 'The Village Politicians,' and he has named it *The Forgery; or, the Reading of the Will.* Buckstone has shewn considerable ingenuity in the construction of his Drama, but it is tediously long. The main incident turns on the endeavours of John Neyland to wrong the widow of his brother and her infant, by the substitution of a forged will, his purpose is however eventually frustrated. The episode, which is appended, abounds with fun, derived from the squabbles of the village politicians. John Reeve, a churchwarden, full of the *dignity* of his office, was very humorous; his address from the window excited great mirth; the author, as a radical footman, and Yates, as a censorous old maid, *Miss Diana Verjuce,* had good parts, and played excel-

lently. The serious portion was well acted by Hemmings, O. Smith, and Mrs Yates. The *Tableaux Vivans* were well arranged, and the piece altogether was well got up. Yates spoke a sort of apologetic prologue, which was tolerably pointed.

Sir George Warrender, of gastronomic fame, being somewhat harrassed the other night, at the Garrick, by the incessant fire of puns and repartees kept up around him, suddenly exclaimed to the indefatigable wits, "Pray my dear fellows, be quiet for half an hour, I vow to God I hardly know what I'm eating." This club, has received so many applications for admission, that at the general meeting last week, the committee were empowered to elect 100 additional members.

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Fashionable Lounges

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To-morrow Evening, Shakspeare's Comedy of

Much Ado About Nothing.

Don Pedro, Mr G. BENNETT,
Don John, Mr DIDDEAR, Leonato, Mr WARDE,
Benedict, Mr C. KEMBLE,
Count Claudio, Mr ABBOTT, Friar, Mr EVANS,
Antonio ..... Mr BARTLEY,
Sexton, Mr BARNES,
Borachio, Mr BAKER, Conrad, Mr HOLL,
Dogberry, Mr MEADOWS,
Belthazar, Mr HODGES, Verges, Mr KEELEY,
Seacoal, Mr PAYNE, Lorenzo, Mr IRWIN,
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Beatrice.....Miss FANNY KEMBLE,
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In Act II.

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And Steevens's Glee of "*Sigh no more, Ladies,*"

By Miss Horton, Miss Harrington, Miss Goodwin—
Messrs Hodges and Benedict.

To conclude with, Mozart's Opera of The

Marriage of Figaro.

Count Almaviva, Mr WRENCH,
Figaro, Mr G. PENSON, Fiorello, Mr DURUSET,
Basil, Mr MORLEY,
Antonio, MrBARTLEY, Sebastian, MrBENEDICT,
Cherubino, (the Page,) Miss TAYLOR,
Countess Almaviva.....Miss INVERARITY,
Susanna, Miss SHIRREFF,
(*Their first Appearance in those Characters.*)
Barbarina, Miss CAWSE, Marcelina. Mrs DALY.

On Friday, No Performance,

Theatre Royal, Drury Lane.

To-morrow Evening, (19th time) the Domestic Drama, called

THE RENT DAY.

In the course of which will be realized the Subjects of the popular Engravings after WILKIE;—viz.

'The Rent Day,' & The Distraining for Rent.'

Grantley, Mr BRINDAL, Old Crumbs, Mr YOUNGE,
Martin Heywood, Mr WALLACK, Toby Heywood, Mr COOPER,
Bull-frog, Mr HARLEY, Hyssop, Mr BEDFORD,
Silver Jack, Mr H. WALLACK, Beanstalk, Mr HUGHES,
Stephen, Mr Salter, Burly, Mr Hatton, Sailor, Mr Eaton,
First Farmer, Mr Fenton, Second Farmer, Mr C. Jones.
Rachel Heywood, Miss PHILLIPS, Polly Briggs, Mrs HUMBY.

After which, the Opera of

ARTAXERXES.

Artaxerxes.....Miss PEARSON,
Artabanes, Mr WOOD,
Arbaces, Mr TEMPLETON, Rimenes, Mr YARNOLD
Mandane.....Mrs WOOD,
Semira.....Miss RUSSELL.

To conclude with, the Farce of The

Illustrious Stranger.

Aboulifar, Mr THOMPSON,
Arzan, Mr YARNOLD, Alibajou, Mr PERRY,
Bowbell, Mr HARLEY,
High Priest, Mr FENTON, Officer, Mr HONNER,
Gimbo, Mr J. RUSSELL.
Irza, Miss GORDON, Fatima, Miss FAUCIT.

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THERE was no performance at any of the Theatres yesterday, it being the first day of Lent, termed Ash-Wednesday, from a custom in the primitive church of sprinkling ashes on the heads of penitents, as a token of humiliation.

Frogère, a comic actor, who met with little success at Paris, went to Russia, where he became the favorite of the Emperor Paul. One evening, at the table of the Emperor, one of the guests seized an opportunity which occurred to praise his imperial host at the expense of Peter the Great. 'This may well be called robbing Peter to pay Paul,' said Paul, turning to Frogère. 'Yes, Sire,' replied the actor, 'and if we may judge from the turn your reputation is taking, I am afraid the same compliment will not be paid to you, for nobody will be tempted to rob Paul.' The repartee was witty, but the Emperor, who had tolerated many as sharp, looked sullen, and shortly after left the table. In the middle of the night Frogère is alarmed by a violent knocking at his door, and by the immediate entrance of an officer and four soldiers, who, without leaving him a moment for preparation, hurry him blindfolded into a carriage, which was to bear him an exile to Siberia. After repeated journeys, which to the poor actor seemed to have lasted three days & three nights, the carriage stopped, Frogère was taken out, and his upper garment torn off to uncover his breast, 'Make ready! fire!' exclaimed a voice familiar to him. Immediately a discharge of musketry is heard, he fell back, the bandage is torn from his eyes, and he finds himself in the same room where his unfortunate *bon mot* had escaped him. The Emperor (who had, in disguise, assisted at the journey, which had lasted only 24 hours,) and the guests burst into laughter at the terror and astonishment depicted on the countenance of the bewildered comedian.

There was a riot the other evening at the Odeon Theatre, which might have had a serious result. On the piece of *Une Revolution d'autre fois* being represented, one of the actors curtailed a few words, bearing a political allusion, which were immediately called for, as they had been applauded on a former evening. The curtain fell amidst the most violent hooting; the police immediately cleared the Theatre.—When in the street, the young men, principally students, attacked the police, and smashed the windows of the Theatre, when some troops arrived, and after capturing the ringleaders, dispersed the others.

On Monday se'night Kean terminated his engagement at Edinburgh, and at the end of the performance addressed the audience as follows; "Ladies and Gentlemen, in my present state of illness and exhaustion, I am but little able to express the sense I entertain of your great

kindness. I have ever been most proud of the approbation of an Edinburgh audience, and should I now be going to my grave, a grateful remembrance of your applause will be among the latest of my recollections; should I on the contrary, be restored to health and vigour, in your service I shall most gladly exert those blessings."

Leontine Fay has demanded an increase of salary of Laporte, on the plea that she shall run great risk of catching the cholera morbus.

'I fear you must be very *wet?*' enquired C. Kemble, sympathysingly of a post boy who had driven him through a heavy shower of rain.'—'No your honor,' replied the fellow, touching his hat significantly, 'but I am very *dry!*'

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THE RENT DAY.

In the course of which will be realized the Subjects of the popular Engravings after WILKIE;—viz.

'The Rent Day,' & The Distraining for Rent.'

Grantley, Mr BRINDAL, Old Crumbs, Mr YOUNGE,
Martin Heywood, Mr WALLACK, Toby Heywood, Mr COOPER,
Bull-frog, Mr HARLEY, Hyssop, Mr BEDFORD,
Silver Jack, Mr H. WALLACK, Beanstalk, Mr HUGHES,
Stephen, Mr Salter, Burly, Mr Hatton, Sailor, Mr Eaton,
First Farmer, Mr Fenton, Second Farmer, Mr C. Jones.
Rachel Heywood, Miss PHILLIPS, Polly Briggs, Mrs HUMBY.

After which, the Opera of

ARTAXERXES.

Artaxerxes.....Miss PEARSON,
Artabanes, Mr WOOD,
Arbaces, Mr TEMPLETON, Rimenes, Mr YARNOLD,
Mandane.....Mrs WOOD,
Semira.....Miss RUSSELL.

To conclude with, the Farce of The

Illustrious Stranger.

Aboulifar, Mr THOMPSON,
Arzan, Mr YARNOLD, Alibajou, Mr PERRY,
Bowbell, Mr HARLEY,
High Priest, Mr FENTON, Officer, Mr HONNER,
Gimbo, Mr J. RUSSELL.
Irza, Miss GORDON, Fatima, Miss FAUCIT.

To-morrow, a Grand Selection of Antient and Modern Music.

Printed & Published every Morning, by E. THOMAS, Exeter Street, opposite Exeter Hall Strand.—All letters to be post paid.

THE

Theatrical Observer;

AND

Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice.."—OTHELLO.

No. 3193. *Friday, March* 9, 1832. *Price* 1*d.*

"The Play's the thing !"—Ask for *Thomas's Observer*

Drury Lane Theatre.

INCONSEQUENCE of Mr Phillips being engaged at the Philharmonic Concert last night, the Opera of *Artaxerxes* was performed after *The Rent Day*, followed by *The Illustrious Stranger*. The new Opera, with Spohr's music, will be produced here on Tuesday next.

Covent Garden Theatre.

The Marriage of Figaro was revived at this Theatre yesterday evening, after the performance of Shakspeare's Comedy of *Much Ado About Nothing*, for the purpose of combining the talents of Miss Inverarity, Miss Shirreff, and Miss Taylor, as the *Countess, Susanna*, and *Cherubino*, but we regret to say it was merely Bishop's adaption of that charming Opera, in which so much of the original music (more especially the concerted pieces,) is omitted. Why, with Braham and Wilson in the Theatre, was not the part of the *Count* given to one of those gentlemen? and then we might indeed have had Mozart's Opera in perfection. We must not, however, whilst expressing our regrets, at that which was missing, neglect to do homage to the transcendent ability displayed by Miss Inverarity; she looked every inch a Countess, and her silvery tones and distinct intonation, regulated by the purest taste, poured o'er our senses such a stream of melody that we were enraptured. The duet of 'Sull' aria,' was unanimously encored, Miss Shirreff appeared to have formed a just conception of the character of *Susanna*, but she was so imperfect in the text as to marr the effect; she introduced Rossini's aria, from *Semiramide*, 'Bel raggio,' which obtained a good deal of applause. Miss Taylor made a charming Page; and G. Penson's *Figaro* was admirable; he is the only real buffo singer on the English stage. There was a good house, and inconsequence of the applause with which the entertainments were received they will be repeated on Tuesday next.

Miss Langley summoned Madame Vestris to the Court of Requests on Wednesday, for the amount of two weeks salary, which had been stoped inconsequence of her absenting herself from her duties. Mr J. Vining told the Magistrates that it would be impossible to manage a theatre, if there were not some check upon the caprice of the performers. The fair plaintiff, who was nonsuited, indulged herself in a violent philipic against Vestris and her coadjutors.

Mrs Anderson, formerly Miss Bartolozzi, was announced at the Baltimore Theatre, for two nights last week, on which occasions the house

was dismissed, there being only half a dozen people present. Her Benefit, although it was privately given out that Mr Anderson would appear and sing a song, commanded the presence of from 80 to 100 persons.—*New York Gazette.*

Playful Work.—Actors are strange beings, when they *work*, they *play*—and when they *play* they *work*.—*The Cab.*

At the Garrick Club dinner, Polhill asked Kemble, (who was sitting next to Peake) to take wine with him, 'How can he,' said Lord Mulgrave, 'when there is a *pique* between you.' At the same dinner Hawes's health was proposed; after the customary hip, hip, hip, Arnold nudged Poole to join, 'not I,' said Poole' 'I neither like *hips* nor *haws*.

Fashionable Lounges

To the Editor of The Theatrical Observer.

Dear Mr Editor—I address you from the highly respectable house known as the *Mitre Tavern*, in Mitre Court, Fleet Street, and kept by that indefatigable landlord, William Smith—here I find neatness, moderate charges, and dispatch—accommodation for commercial men—social and pleasant Segar Room—superior Welch rabbits, poached eggs, with Stout and Ales in the highest perfection—do pop in—just wish to say a word—beg pardon, hope I don't intrude—but will you excuse me, I have to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town.

Monday call at the Queen's Bazaar 78, Oxford Street—splendidly fitted-up and magnificently arranged—visit the *British Diorama*, the 4 Views, by Stanfield, highly interesting—Lounge in the *Physiorama*, 14 Views from all parts of the world truly unique and beautiful—Step into the Room where Burns's *Jolly Beggars* are exhibited, composed of 8 Figures, the size of life, by the self-taught Scottish Artist, which for delicate conception, gracefulness of attitude, proportion of parts, & exquisite finish of workmanship have never been equalled.

Afterwards, I inspect the wonder of wonders, *The Gigantic Whale*, the length of which is 95 feet, at the handsome Pavilion, Charing-Cross,—hundreds of the curious, visit this Queen of the Seas, which excites the admiration, and astonishment of the public.

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Theatre Royal, Drury Lane.

This Evening, A

GRAND MISCELLANEOUS

Selection of Music

FROM THE MOST ESTEEMED WORKS OF

Handel, Haydn, Mozart, Spohr, C. M. Von Weber, Cimarosa, Auber, Rossini, Dr. Boyce, Neukomm, &c. &c.

CONDUCTED BY MR H. R. BISHOP.

PART I.

Handel's Overture to 'The Occasional Oratorio.'

Haydn's Grand Mottetto.

The Arm of the Lord—the Solo parts by Mrs Bedford, Mrs Mapleson, Mr T. Cooke, & Mr Bedford.

Air, Mr Templeton—Softly rise, O southern breeze.

Scena, Mrs H. R. Bishop—Deh Parlate.—Cimarosa.

Grand Scena, MrBraham—The Battle of the Angels.

Recit. & Air, Miss Pearson—Angels ever bright and fair.—Handel.

Recit. Mr Phillips—At last the bounteous sun,
And Air, With joy the impatient husbandman.

Mozart's Grand Mottetto.

O God when thou appearest.

Recit. and Air, Mrs Wood—From Mighty Kings.

The Prayer from Mose in Egitto.

Mrs H. R. Bishop, Mr T. Cooke, Mr Robinson, and Mr Phillips—O thou, whose power tremendous—(Harp Obligato, Mr Chipp.)—Rossini.

Grand Magnificat, (first time of performance in public in this Country.) composed by Lord Burghersh. The Solo parts by Mrs H. R. Bishop, Mr Braham, Mrs Mapleson, and Mr Phillips.

AT THE END OF THE FIRST PART

A FANTASIA ON THE VIOLIN.

By Master H. C. Cooper.

PART II.

Grand Overture to Semiramide.—Rossini.
Aria, Mrs H. R. Bishop—Ah ! che forse.—Bonfichi.
Aria, Mr T. Cooke—Ah ! si per voi—Rossini.
Duet, Mr Braham and Mr Phillips—I, my dear, was born to day.—Travers.
Air, Mrs Wood—Let the bright Seraphim—Trumpet Obligato, Mr Harper.
New Air, Mr Phillips—The Stormy Petrel.--Neukeman.
New Ballad, Miss Pearson—How soft the Air.
Terzetto, Mrs H. R. Bishop, Mr E. Seguin, and Mr Phillips—O nume benefice.—Rossini.
Celebrated Cantata, Mr Braham—Alexis.—Dr Pepusch. Acc. on the Violoncello by Mr Lindley.
Aria, Mr Seguin—A rispettarmi apprenda,—Carafa.
Irish Ballad, Mrs Wood—Has sorrow thy young days shaded ?
Recit. and Air, Mr Templeton—Orynthia.—Bishop.
New Air, Mr Phillips—The sea ! the sea !—Composed for him by Chevalier Neukomm.
Celebrated Grand Scena, Mrs Wood—Finale to La Cenerentola.—Rossini. Nacqui all' affanno,—and Chorus.

PART III.

Grand Overture to Euryanthe.—C. M. Von Weber.
New Ballad, Miss Pearson—The starlit stream and greenwood grove.
Irish Air, Mrs Wood—The Minstrel Boy.
Air, Mr Braham—The Bay of Biscay.
Serenade, Miss Pearson, Mrs Mapleson, Mr Robinson, Mr Templeton, and Mr Bedford—O by Rivers.—Dr Wilson and Saville.
Finale—Grand Double Chorus—He gave them Hailstones.—Handel.

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Covent Garden—Catherine of Cleves, and The Fiend Father.

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No. 3194. *Saturday, March* 10, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer*.

Covent Garden Theatre.

THERE was no performance at this Theatre yesterday evening.

Drury Lane Theatre.

THE musical *Lenten* entertainments commenced at this Theatre last night, in rather an inauspicious manner, for, notwithstanding Mr Bishop had provided a varied and excellent bill of fare, the public were so unwilling to partake of his musical banquet, that when the overture was played, the number of the audience scarcely exceeded that of the performers, and during no part of the evening were there people enough to pay the expenses. How this is to be accounted for, passes our comprehension; we wish to be thought a musical people, and yet with all the other theatres closed, a selection of music from the best masters, and sang by some of our best singers, is not able to half-fill this house. Among the novelties of the selection was a grand Magnificat, composed by Lord Burghursh, the first time of its being performed in this country; it is a clever composition, and was well executed, but produced little or no effect; and the same may be said of a new air composed by the Chevalier Neukomm for Phillips, 'The Stormy Petrel,' which, neither at this performance, or the Philharmonic Concert, caused any sensation.

Mrs Wood was in splendid voice, and sang 'From Mighty Kings,' and 'Let the bright Seraphim,' delightfully; in the latter more especially her voice was as clear as a trumpet with a silver sound; both were vehemently applauded, and would have been encored but for a feeling of mercy. We ought not to neglect to mention the trumpet obligato by Harper, which was exquisite, and called forth great applause. Mrs Bishop sang her portion of the music with great taste and purity of style, but we must say that the lady is rather too ambitious, always selecting the most difficult arias of the Italian school, which is not altogether wise, as it forces comparisons not to her advantage. Mr Braham sang 'The Battle of the Angels,' very finely, but his 'Alexis,' is no longer what we remember it, though the veteran Lindley accompanied him with all his pristine delicacy and sweetness. Miss Pearson sang an English version of one of Madame Stockhausen's Swiss melodies pleasingly, but she is so little a favorite of her auditors that an attempt at encoring it called forth the most discordant noises, which stopped the performance for some minutes. Mr Seguin, Templeton, and T. Cooke, had each a share in the performance, and came in for a due share of applause. At the end of the First Part, Master Cooper

played a fantasia on the violin in such a manner as to elicit the mos rapturous applause.

Hogarth was very open to flattery, though he soon detected adulation offered to others, He was told one evening that a Mr Freke had asserted that Greene was as eminent in composition as Handel. 'That fellow, Freke,' he replied 'is always shooting his bolt absurdly, one way or another. Handel is a giant in music, Greene only a light Florimel kind of composer.' 'Aye,' said some one present, 'but at the same time Mr Freke declared that you were as good a portrait painter as Vandycke.' 'There he was in the right,' said Hogarth, 'and so by G--d I am; give me my time, and let me choose my subject.'

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Martin Heywood, Mr WALLACK, Toby Heywood, Mr COOPER,
Bull-frog, Mr HARLEY, Hyssop, Mr BEDFORD,
Silver Jack, Mr H. WALLACK, Beanstalk, Mr HUGHES,
Stephen, Mr Salter, Burly, Mr Hatton, Sailor, Mr Eaton,
First Farmer, Mr Fenton, Second Farmer, Mr C. Jones.
Rachel Heywood, Miss PHILLIPS, Polly Briggs, Mrs HUMBY.

After which, (9th time,) a new Grand Romantic Opera, entitled

THE DÆMON;

OR, THE MYSTIC BRANCH.

With the whole of the Music from the Opera of Robert le Diable, by Mayerbeer.

The Scenery by Messrs Marinari, Andrews, Adams, Franklin, Hilliard, and Stanfield. The Dresses, from Drawings purchased at Paris, Mr Palmer, Mrs Coombs, &c, The Properties and Decorations by Mr Blamire, &c. The Machinery by Mr Nall. The Ballet arranged by Miss Barnett.

☞ *On this occasion Mr H. R. Bishop will preside in the Orchestra.*

Robert, (Duke of Normandy) Mr WOOD,
His Equerry, Mr COOKE, King of Sicily, Mr HATTON,
Bertram, (the [redacted]!) Mr H. PHILLIPS,
The Prince of Grenada, Mr HOWELL, Chamberlain Mr FENTON,
(THE PHANTOM PRINCE!!) Mr BARTLETT,
Alberti and Hubert, (Knights) Mr BEDFORD, & Mr YARNOLD,
Reimbaut, (a Minstrel) Mr TEMPLETON,
Isabella, (Princess of Sicily) Miss F. AYTON,
Alice, (a Norman Peasant) Mrs WOOD, Clarice, Miss FAUCIT,
The Abbess of St. Rosalie, Mademoiselle BASEKE,
(STATUE OF St. ROSALIE.....!!!)
Nuns—Mademoiselles Gear, Vallancy, Willmott, Webster, Clare, Ballin, M'Henry, Thomasin, Caldwell.
Ladies of the Court—Mesdames Penley, Humby, Bedford; Mademoiselles Pearson, Russell, Crawford, Smith, Chaplin, Jones.

Incidents and Succession of the Scenery:

SCENE 1—The Bay of Palermo—Andrews, with the Encampment of Duke Robert's Army. 2—State Apartment—Andrews, opening on the Terrace and Gardens of the Palace—grand Procession to the Tournament. 3—The Enchanted Forest, & View of the Field of the Tournament—Stanfield. 4—The Rocks of St. Rosalie—Stanfield, with the Cross of St. Irenius, and Dilapidated Monastery. 5—The Cloisters by Moonlight, exhibiting the Cemetery of the Nuns, and awful-re-animation—Stanfield, grand Incantation, and Robert's possession of the Mystic Branch. 6—Apartment of the Princess—Marinari. 7—Vestibule of the Cathedral of Parlermo—Marinari. 8—Nave of the Cathedral, with a splendid Tableau shewing the Destruction of the Demon, and the Union of Robert and the Princess.

Theatre Royal, Covent Garden.

This Evening, (14th time,) a new Tragedy, called

Catherine of Cleves.

Henry the Third, (King of France,) Mr J. MASON,
Henry of Lorraine, Mr WARDE, Paul Caussade, Mr C. KEMBLE,
Lavalette, Mr HENRY, La Chapelle, Mr IRWIN,
Anne D'Arquez, Mr ABBOTT, Ruggieri, Mr G BENNETT,
Saint Paul, Mr PAYNE, Du Halde, Mr MEARS,
Arthur ..... Miss TAYLOR, Marcel ..... Mr F. MATTHEWS,
Catherine of Cleves, Miss FANNY KEMBLE,
Catherine de Medicis, Mrs LOVELL.

After which, (14th time,) a new Grand Romantic Opera, called

The Fiend Father!

Or, Robert of Normandy.

The Whole of the Music from the Opera of Robert le Diable by Meyerbeer,
Arranged and adapted to the English Stage by M. Rophino Lacy.
The Scenery by Messrs Grieve, T. Grieve, W. Grieve, &c. The Machinery by Mr Saul, and Mr W. Bradwell. The Costume by Mr Head & Miss Rayner.
The Dances composed by Mr D'Albert.
The Opera produced under the superintendence and direction of Mr Farley,
M. Rophino Lacy will conduct in the Orchestra.

Robert, Duke of Normandy, (surnamed the Devil) Mr BRAHAM,
Bertram, (the Fiend-Father) Mr REYNOLDSON,
Albert, & Bruno, (Sicilian Knights) Mr DURUSET, & Mr HENRY
Arnaud, (a Norman Peasant) Mr KEELEY,
Spirit of Fire, and Prince of Granada, Mr PAYNE,
The King of Sicily, Mr DIDDEAR, Demon Herald, Mr IRWIN,
Knights of Germany, France, Spain, Portugal, and Normandy,
Messrs Willing, Tett, M'Carthey, Guichard, Butler, Linton,
Shegog, Brady, Bender, Simpson, &c.
Their Esquires—Messrs May, Miller, Burke, Birt, Beale, &c.
Pages—Masters Johnson, Cathcart, Fleming, Palmer, Castle, Payne,
Phillips, Davis, Clarke, Foster, Mears, Lacy, &c.
High Priest, Mr MORLEY,
Isabel..... (Princess of Sicily)..... .....Miss SHIRREFF,
Alice, (affianced to Arnaud) Miss INVERARITY,
Helen.....(the Phantom Abbess of St. Rosalie).....Mrs VEDY,
Nuns of the Abbey of St. Rosalie,
Mesdames Bedford, Davis, Thomassin, Blaire, Fairbrother, Payne,
Reed, Vials, Wells, Appleton, Brown, Goodson, Goward, &c.

The following is a Succession of the Scenery;

The Bay of Palermo, from Porto Felice, on the Merino. Hall of Audience in the Royal Palace of the King of Sicily. Ruins of the Temple of Saturn, on Monte Pelegrino, looking over the Plains of Bagaria to Palermo. Exterior of the Royal Palace in the Cassaro. The Cloisters of St. Rosalie, by Moonlight. Saracenic Hall in the Palace. The Exterior of the Cathedral of Palermo. The Sanctuary. The Interior of the Cathedral splendidly illuminated preparatory to the Grand Mass and Marriage Ceremony.

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"The Play's the thing!"—Ask for *Thomas's Observer*

Drury Lane Theatre.

The Rent Day, and *The Dæmon*, were again performed here on Saturday evening to a tolerably good house. The new Opera, by Sphor, is put off from *to-morrow* until Saturday.

Covent Garden Theatre.

THERE was a very good house here, on Saturday night, to witness the performance of *Catherine of Cleves*, and *The Fiend Father*. The former was produced on the Dublin stage, about ten days ago, with the most complete success. Miss Fanny Kemble, we understand, has written another Tragedy besides *Francis the First*, and it is quite ready for production, but it is hoped that the latter, and Lady Dacre's Play *Isaure* (which is a translation of a piece played by the French company last year,) will run through the remainder of the season.

King's Theatre.

THERE was a fuller and more fashionable attendance on Saturday evening at this Theatre, than on any previous night of the season, to witness the re-appearance of Madame Puzzi, after an absence of five years. This lady has no regular engagement, and it was on the solicitation of many influential subscribers, that Mr Mason consented to give her a trial; the part she chose was *Agia*, in *Pietro L'Eremita*, the music of which she executed with taste and tolerable facility of execution, but was so nervous that she occasionally sang out of tune. Her reception was favorable, but scarcely sufficiently so, to warrant Mr Mason giving her an engagement. There was a written notice circulated in the house, (there not being time to print one) announcing the indisposition of Mariani, he however went through the part of the *Sultan* without any diminution of power. Madame Meric as *Fatima*, and Winter as *Orosmane*, sustained their previous reputation. The dresses and getting up of the Opera reflect great credit on the management. *La Somnambula* was the Ballet, in which Madame Lecomte's *Pas Seul* was deservedly encored. The new grand Ballet entitled *L'Anneau Magique*, which is in preparation, will, it is said, surpass in splendour any thing that has been ever seen in this country, the scenery for it, is painting at the Pantheon, which Mr Mason has hired for the purpose.

OLYMPIC —This elegant little Theatre was well attended every evening during the last week, but there was nothing new to remark on.—The forthcoming new Burletta is by *Paul Pry* Poole, and is founded on one of the numerous anecdotes of Frederick II. of Prussia. Vestris and Liston have good parts.

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Theatrical Observer;

AND

Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice.."—OTHELLO.

No. 3196. *Tuesday, March* 13, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer*

Drury Lane Theatre.

NOTWITHSTANDING the pressure of the times, and acknowledged scarcity of money, Mr Jerrold has contrived to make *The Rent Day popular*, which is certainly one of the anomalies of the age. Its 21st performance last night attracted a very good house, and the acting of Wallack, Harley, and Miss Phillips, elicited great applause. It was followed by *The Dæmon*. One night, last week, a distinguished member of the Garrick rushed into the club, after having witnessed the performance of *The Dæmon*, and exclaimed 'Bishopp'd by G-d!'

Covent Garden Theatre.

As Mr Kemble no longer scruples to play the lover and husband to his daughter, we dont see why he should not resume the character of *Giraldi Fazio*, as it was a part in which he appeared to great advantage, and Warde is but a poor substitute for him. The Tragedy of *Fazio* was performed last night by special desire of the Duchess of Kent, we heard, who wished to see Fanny Kemble's *Bianca*, and a very fine piece of acting it is, more particularly in the latter part of the play. Miss Taylor does all that is possible for the repulsive part of *Aldabella*, and deserves great praise for the readiness with which she consented to play the part when Mrs Chatterley chose to resign it, though she ranked much higher in the theatre, and with the public, than Mrs Chatterley. *The Fiend Father* was the afterpiece, in which Braham and the rival syrens, Inverarity and Shirreff, sang delightfully. We understand that Miss Fanny Kemble has presented her brother Charles with an ensign's commission, purchased with a portion of the money given by Mr Murray for the copyright of her new Tragedy of *Francis the First*. It is in contemplation to materially lower the prices of admission to both the great Theatres.

It is said that Paganini acknowledges to have cleared £22,000 by his visit to this country, and £6000 by his stay in Paris.

When Murray was elected a member of the Athenæum, he presented a copy of all the works he had ever published to the club, and now that he has become a member of the Garrick, he intends presenting that club with a copy of all his dramatic publications, including Gifford's Massinger, Ben Johnson, and Ford, and Collier's History of the Stage, and dramatic poetry.

On Saturday morning, Clementi, the eminent composer and pianoforte player, died at his cottage, in the vale of Evesham, Worcester-

shire, aged 81; he was a native of Rome, and came to England in 1767. He was a most amiable man, liberal and kind to his brother professors, and was looked up to as the father and founder of the present school of piano-forte playing. It is in contemplation by the Philharmonic Society to mark their respect for the talent and worth of Clementi, by having a public funeral for him either at St. Paul's or Westminster Abbey.

A grandson, of the unfortunate Calas, died suddenly, at Chartres, a few days ago; he had just brought out at the Theatre of that town a a drama of his own composition, and its cool reception caused his death.

Fashionable Lounges

To the Editor of The Theatrical Observer.

Dear Mr. Editor—I address you from the highly respectable house known as the *Mitre Tavern*, in Mitre Court, Fleet Street, and kept by that indefatigable landlord, William Smith—here I find neatness, moderate charges, and dispatch—accommodation for commercial men—social and pleasant Segar Room—superior Welch rabbits, poached eggs, with Stout and Ales in the highest perfection—do pop in—just wish to say a word—beg pardon, hope I don't intrude—but will you excuse me, I have to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town.

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Theatre Royal, Covent Garden.

This Evening Shakspeare's Comedy of

Much Ado About Nothing.

Don Pedro, Mr G. BENNETT,
Don John, Mr DIDDEAR, Leonato, Mr WARDE,
Benedict, Mr C. KEMBLE,
Count Claudio, Mr ABBOTT, Friar, Mr EVANS,
Antonio ..... Mr BARTLEY,
Sexton, Mr BARNES,
Borachio, Mr BAKER, Conrad, Mr HOLL,
Dogberry, Mr MEADOWS,
Belthazar, Mr HODGES, Verges, Mr KEELEY,
Seacoal, Mr PAYNE, Lorenzo, Mr IRWIN,
Oatcake, Mr TURNOUR.
Beatrice.....Miss FANNY KEMBLE
Hero, Miss TAYLOR,
Ursula, Mrs DALY, Margaret, Mrs BROWN.

In Act II.

A MASQUERADE,

Dancers—Messrs. Addison, Bender, Brady, Collett, Cooper, Heath, Mesdames Blaire, Davis, Fairbrother, Payne, Reed, &c.

And Steevens's Glee of "*Sigh no more, Ladies,*"

By Miss Horton, Miss Harrington, Miss Goodwin—
Messrs Hodges and Benedict.

To conclude with, Mozart's Opera of The

Marriage of Figaro.

Count Almaviva, Mr WRENCH,
Figaro, Mr G. PENSON, Fiorello, Mr DURUSET,
Basil, Mr MORLEY,
Antonio, MrBARTLEY, Sebastian, MrBENEDICT,
Cherubino, (the Page,) Miss TAYLOR,
Countess Almaviva.....Miss INVERARITY,
Susanna, Miss SHIRREFF,
(*Their 2nd Appearance in those Characters.*)
Barbarina, Miss CAWSE, Marcelina. Mrs DALY.

To-morrow, No Performance.
On Thursday, (first time) a new Tragedy, called Francis the First.

Theatre Royal, Drury Lane.

This Evening (11th time,) a new Grand Romantic Opera, entitled

THE DÆMON;

OR, THE MYSTIC BRANCH.

With the whole of the Music from the Opera of Robert le Diable, by Meyerbeer.

The Scenery by Messrs Marinari, Andrews, Adams, Franklin, Hilliard, and Stanfield. The Dresses, from Drawings purchased at Paris, Mr Palmer, Mrs Coombs, &c, The Properties and Decorations by Mr Blamire, &c. The Machinery by Mr Nall. The Ballet arranged by Miss Barnett.

☞ *On this occasion Mr H. R. Bishop will preside in the Orchestra.*

Robert, (Duke of Normandy) Mr WOOD,
His Equerry, Mr COOKE, King of Sicily, Mr HATTON,
Bertram, (the [redacted] !) Mr H. PHILLIPS,
The Prince of Grenada, Mr HOWELL, Chamberlain Mr FENTON,
(THE PHANTOM PRINCE!!) Mr BARTLETT,
Alberti and Hubert, (Knights) Mr BEDFORD, & Mr YARNOLD,
Reimbaut, (a Minstrel) Mr TEMPLETON,
Isabella, (Princess of Sicily) Miss F. AYTON,
Alice, (a Norman Peasant) Mrs WOOD, Clarice, Miss FAUCIT,
The Abbess of St. Rosalie, Mademoiselle BASEKE,
(STATUE OF St. ROSALIE.....!!!)

Nuns—Mademoiseiles Gear, Vallancy, Willmott, Webster, Clare,
Ladies of the Court—Mesdames Penley, Humby, Bedford;
Mademoiselles Pearson, Russell, Crawford, Smith, Chaplin, Jones.

Incidents and Succession of the Scenery:

SCENE 1—The Bay of Palermo—Andrews, with the Encampment of Duke Robert's Army. 2—State Apartment—Andrews, opening on the Terrace and Gardens of the Palace—grand Procession to the Tournament. 3—The Enchanted Forest, & View of the Field of the Tournament—Stanfield. 4—The Rocks of St. Rosalie—Stanfield, with the Cross of St. Irenius, and Dilapidated Monastery. 5—The Cloisters by Moonlight, exhibiting the Cemetery of the Nuns, and awful-re-animation—Stanfield, grand Incantation, and Robert's possession of the Mystic Branch. 6—Apartment of the Princess—Marinari. 7—Vestibule of the Cathedral of Parlermo—Marinari. 8—Nave of the Cathedral, with a splendid Tableau shewing the Destruction of the Demon, and the Union of Robert and the Princess.

After which, (22nd time) the Domestic Drama, called

THE RENT DAY.

In the course of which will be realized the Subjects of the popular Engravings after WILKIE;—viz.

'The Rent Day,' & 'The Distraining for Rent.'

Grantley, Mr BRINDAL, Old Crumbs, Mr YOUNGE,
Martin Heywood, Mr WALLACK, Toby Heywood, Mr COOPER,
Bull-frog, Mr HARLEY, Hyssop, Mr BEDFORD,
Silver Jack, Mr H. WALLACK, Beanstalk, Mr HUGHES,
Stephen, Mr Salter, Burly, Mr Hatton, Sailor, Mr Eaton,
First Farmer, Mr Fenton, Second Farmer, Mr C. Jones.
Rachel Heywood, Miss PHILLIPS, Polly Briggs, Mrs HUMBY.

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Drury Lane Theatre.

The Rent Day, and *The Dæmon*, were again performed here last night, but transposed, the fiend taking precedence. It is settled that Mrs Wood shall play *Lady Rodolpha Lumbercourt*, when *The Man of the World* is revived.

Covent Garden Theatre.

LAST night Shakspeare's *Much Ado About Nothing* was repeated here. This admirable Comedy has been very little acted of late years, though it is one which must ever afford pleasure either on the stage or in the closet. Since the days of Garrick no actor has been so successfull in the part of *Benedict* as C. Kemble, and dispite the ravages of time and sickness, he still possesses the gallant bearing, and depicts the irresolution of the character to perfection; his delivery of the soliloquy, after he has overheard *Leonato* and the *Duke* describe the love of his supposed inamorata, was full of point and humor. As *Benedict* is one of the best of C. Kemble's comic parts, *Beatrice* is the very best of his daughter's comic efforts; she hits off with extreme delicacy and truth the mixture of wit and feeling of which the character is made up; this was particularly observable in the scene where she incites *Benedict* to fight *Claudio* for his ill-treatment of her cousin *Hero;* her acting here was inimitable. Miss Taylor's *Hero* is a charming performance, and would be perfect, but that she shews too much consciousness of being in the presence of an admiring audience; in the scene at the altar, where *Claudio* brings the charge of incontinence against her, her appeals to her own conscious innocence and honor were given with great feeling. Those exquisite specimens of stolidity and misprisions of meaning, *Dogberry* and *Verges* were personated by Meadows and Keeley with a quiet humor highly creditable to them; they seemed contented to let Shakspeare's wit have fair play. G. Bennett, Warde, and Bartley were excellent in their respective parts, but Mr Abbott acted *Claudio* in a very slovenly manner; he surely could not think the part beneath him? Mr Kemble received very great applause at the end of the Comedy on his coming forward to announce *Francis the First* for to-morrow.

The Marriage of Figaro followed the Comedy, & Miss Shirreff being more perfect, acted the part of *Susanna* with considerable comic humour; her singing, and that of Miss Inverarity, as the *Countess*, combined, affords a high musical treat. Miss Taylor's Page is arch, buoyant and natural, and may be ranked amongst her most successful performances. We are afraid Penson's *Figaro* is not appreciated as it

ought to be, for it is a perfect specimen of buffo singing and acting; his 'Non piu Andrai' was admirably sung.

On Sir George Smart's marriage with Miss Hope:

"Hope told a flattering tale," to gain
Sir George's soft and tender heart;
Some men of dowdy wives complain,
He's sure to have a Lady *Smart*.

We should be glad to know, why it is less sinful for Vestris to exhibit her witcheries in Tottenham Street, than in Wych Street. To-night she and all her auxiliaries are going to play gratuitously for Hooper's benefit at the Queen's Theatre, though had she attempted such a thing at her own Theatre, it would have been considered sacrilege.

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PAUL PRY.

Theatre Royal, Drury Lane.

This Evening, A

GRAND MISCELLANEOUS

Selection of Music.

FROM THE MOST ESTEEMED WORKS OF

Handel, Haydn, Mozart, Spohr, C. M. Von Weber, Cimarosa, Auber, Rossini, Dr. Boyce, Neukomm, &c. &c.

CONDUCTED BY MR H. R. BISHOP.

PART I.

Grand Overture to Oberon—C. M. Von Weber.
Air, Mr Phillips—Lascia Amor—Handel.
Scena, Mrs H. R. Bishop—Se m'abbandoni.
Grand Scene from Oberon, Mr Braham—Oh! 'tis a glorious sight to see.—C. M. Von Weber.
Selection from Rosini's "Guillaume Tell."
Chorus—Fair as a bride.
Quintet, Miss Pearson, Mrs Mapleson, Mr T. Cooke. Mr Bedford, and Mr E. Seguin, and Chorus—From the hills to the valley.
Tyrolean Duet—Miss Pearson and Mrs Mapleson—At close of day.
Air, Mr Braham—O Absolom, my son—Neukomm.
Air, Miss Pearson—Fallen is thy throne. O Israel—(Accompanied on the Organ by Mr S. Wesley, Jun
Coronation Anthem—I was glad—Attwood.
Aria, Mr E. Seguin—Qui sdegno—Mozart.
Air, Madame Stockausen—Let me wander not unseen—Handel.
Aria, Signor De Begnis—Largo all factotum.
Battle Song, Mr T. Cooke.
Recit and Air, Mr Templeton—Orynthia—Bishop.
Duetto, Mr Braham, and Signor de Begnis—All' idea—Rossini.
Finale—Grand Chorus—Hail to the House of Hapsburgh—The Solo part by Mr Bedford.

AT EHE END OF THE FIRST PART

Master VIOTTI COLLINS,

Son of the Celebrated "English Paganini,"

WILL PERFORM, HIS

BRILLIANT VARIATIONS ON THE VIOLIN.

PART II

Grand Overture—Der Vampyr—Marschner.
Glee, Mr T. Cooke, Mr Templeton, and Mr E. Seguin—The Curfew—Attwood.
Aria, Mr E. Seguin—Con Coro—Sorgete.
Air, Miss Pearson—We met.
Scena ed Aria, Madame Stockhausen—Non paventar—Mozart.
Aria, Signor De Begnis—Pappataci.
Air, Mr Templeton—Blow, blow, thou winter's wind—Arne.
Air, Miss Pearson—Gaily chaunt the summer birds.
New Swiss Air, Madame Stockhausen—Le Mont Blanc—Accompanied on the Harp by Mr Stockhausen.
Finale—Grand Chorus—Achieved is the glorious work—Haydn.

PART III.

Grand Overture, Guillaume Tell—Rossini.
Air, Miss Pearson—John Anderson my Jo!
National Air, Mr Braham—Nelson.—Braham.
Glee, Mr Robinson, Mr Templeton, Mr Jones, Mr Bedford and Chorus—What shall he have that kill the deer?—Bishop.
Finale—Grand Chorus—Awake the harp—Haydn.

To-morrow, The Rent Day, and The Demon.
On Friday, Handel's Sacred Oratorio of the Messiah.

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Drury Lane Theatre.

THERE was a Miscellaneous Selection of Music at this Theatre last night, but one which was not distinguished either by novelty or any extraordinary degree of excellence. Mrs Wood did not sing, nor was there any English female singer of any eminence to supply her place; and Mrs Bishop only sang one Italian scena, 'Se m'abbandoni,' when she retired to the Antient Concert, and Phillips, after opening the performance with 'Lascia Amor,' served us the same trick. Surely under these circumstances the conductor might have procured us the pleasure of hearing Miss Inverarity or Miss Shirreff, and not have left us to the mercy of Miss Pearson and Mrs Mapleson. By the way, we understand, Miss Lloyd, who sang so pleasingly on the 30th of January, refused an engagement at these performances inconsequence of the preference shewn to Miss Pearson over her in the selection of music. Why was this? To compensate for some of the privations, Madame Stockhausen sang 'Oh let me wander,' with much sweetness, and the Swiss melody, 'Le Mont Blanc,' in a style no other singer can approach—they were both encored. Then we had De Begnis, the prince of buffos, who gave us two pieces from *Il Barbiere di Siviglia*, with admirable comic effect, even those who did not understand the language laughed heartily. Braham's *chef d'œuvre* was the grand scene from *Oberon*, 'Oh! 'tis a glorious sight to see.' At the end of the First Part, Viotti Collins, the son of the English Paganini, performed some variations on the violin in a manner which bespoke him worthy of his sire; he was vehemently applauded and encored.—The house was rather better attended than on Friday.

In our remarks on the performances at the Italian Opera of Saturday last, we mentioned that Madame Puzzi had no engagement, and added that her success was not sufficiently decided to warrant Mr Mason giving her one; and it should appear that that gentleman was of our opinion, for on Tuesday morning Madame Puzzi waited on him to request he would engage her. when he replied, that he could do no such thing, but, that he would give her £15 per night, whenever her services could be made available. This proposition the lady indignantly refused, and desired her name might be immediately taken out of the bill, as she would not sing. Madame Meric therefore took the part of *Agia*, and Madame Albertini that of *Fatima*.

How was it that a recently married musical Knight, who professed so much love for his intended, should have wished so much to make her *Smart?*

We hear that Lord Fife, whose recent *penchant* for a charming little actress is sufficiently notorious, was rather disappointed, after paying pretty dear for his whistle, at finding, that although he was the first *Fife*, he had not "played the first fiddle."

The following account of the capture of a company of players appears in the Gentleman's Magazine for August 1777. "The Edinburgh company of comedians having embarked on board a ship, on Wednesday Aug. 13, in order to exhibit at Aberdeen during the vacation, were taken by an American privateer, and carried into Nantz."

A. W. Schleyel, the most illustrious of living critics, whose name must be interesting to all Englishmen, as the only worthy translator of Shakspeare, has just arrived in England.

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THE RENT DAY.

In the course of which will be realized the Subjects of the popular Engravings after WILKIE;—viz.

'The Rent Day,' & 'The Distraining for Rent.'

Grantley, Mr BRINDAL, Old Crumbs, Mr YOUNGE,
Martin Heywood, Mr WALLACK, Toby Heywood, Mr COOPER,
Bull-frog, Mr HARLEY, Hyssop, Mr BEDFORD,
Silver Jack, Mr H. WALLACK, Beanstalk, Mr HUGHES,
Stephen, Mr Salter, Burly, Mr Hatton, Sailor, Mr Eaton,
First Farmer, Mr Fenton, Second Farmer, Mr C. Jones.
Rachel Heywood, Miss PHILLIPS, Polly Briggs, Mrs HUMBY.

To-morrow, Handel's Sacred Oratorio of The Messiah.

Madame Vestris's Royal Olympic.

This Evening, a new Burletta of

Woman's Revenge.

Fag, Mr J. VINING,
Miss Flashington..... ..Mrs GLOVER.

After which, (first time,) a new Burletta, called

The Young Hopefuls.

Frederick the Second, Mr J. VINING,
Baron Von Noodleschtern .... Mr LISTON,
Leopold Steinfort, Madame VESTRIS.

To which will be added, the Burletta of

Clarissa Harlowe.

Captain Cape, Mr W. VINING.
Clerimont - - - - - - - Mr RAYMOND,
Clarissa Harlowe, Mrs GLOVER,
Mrs Harlowe - - - - - - Miss FITTSWALTER.

To conclude with a new Burlesque Burletta, called

OLYMPIC DEVILS;

Or, Orpheus and Eurydice.

INFERNALS.

Pluto, Mr J. BLAND, Proserpine, Miss FITZWALTER,
Minos, Mr RAYMOND,
Rhadamanthus ..... Mr SHERIFF, Æacus ..... Mr D SMITH,
Cerberus, Mr BLAND, Charon, Mr COOPER,
Clotho, Miss H. IRELAND, Lachesis, Miss S. IRELAND,
Atropos, Miss IRELAND,
Tisiphone ..... Miss LEWIS, Megara ..... Mrs THOMAS,
Leader of Pluto's Band ..... by OLD SCRATCH,

SUPERNALS.

Phœbus Apollo, Mr T, RAYMOND, Pan. Mr COLLIER,
Silenus, Mr W. VINING.

IMMORTAL MORTALS.

Orpheus, Madame VESTRIS, Eurydice, Miss FORDE,
Priests of Bacchus, Messrs Franklin & Galli,
Bacchantes, Miss Pincott, Miss A. Crawford, Miss Norman, &c.

Printed & Published every Morning, by E. Thomas, Exeter Street, opposite Exeter Hall Strand.—All letters to be post paid.

THE
Theatrical Observer;
AND
Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice.."—OTHELLO.

No. 3199. *Friday, March* 16, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer*

Drury Lane Theatre.

The Dæmon, and *The Rent Day*, were again performed here last night. Mrs Wood and her husband have refused to perform in *The Dæmon*, as a second piece, inconsequence of one third of their week's salary being stopped on Saturday for the two nights on which there was no dramatic performance, a thing which is invariably done during Lent. The refusal is a very ungracious act towards a manager who has always treated them with the greatest liberality, and who, by it, is put to much inconvenience.

Covent Garden Theatre.

LAST night Miss Fanny Kemble may reckon as the proudest moment of her life, as the success which attended the representation of her Tragedy of *Francis the First* has at once placed her foremost in the rank of modern dramatists, and stamped her literary fame. It was received throughout with strong marks of favor, and many of the passages called forth shouts of applause—genuine applause! The Play opens with the return of the Duke de Bourbon, (C. Kemble,) from his government of Milan, his recall having been dictated to Francis, (Mr Mason,) by the Queen Mother, (Miss Kemble.) De Bourbon is highly incensed at his recall; and when the Queen offers him her love, and, through her power, the throne of France, he indignanty refuses her offer, he loving and being loved by her daughter, Margaret de Valois, (Miss Taylor.) The love of the Queen is now turned to hate, and she so works on the fiery nature of De Bourbon, that at a council he breaks out into treasonable language against his sovereign, and is immediately arrested, and cast into prison. Here he is visited by an emissary of the Queen, Gonzales, a Spanish monk, (Warde,) who instead of leading him to the Queen's apartment, as he had been commanded, incites him to join the Spanish army in their invasion of France, and for that purpose sets him free by virtue of the royal signet intrusted to him by the Queen.

The Count Lautrec, (Baker,) suceeeds to the government of Milan, but from incapacity loses the city, for which, on his return to France, he is condemned to death, when his sister, Françoise, (Miss E. Tree,) who is affianced to Laval, (G. Bennett,) hastens to the King to save her brother's life, and only obtains it at the expense of her own honor. Laval on arriving at the house of Françoise, is met by Gonzalves, who discloses to him the dreadful secret of his mistress's dishonor, and she unable to bear the weight of her shame, stabs herself with her lover's dagger. The monk now avows himself to be a Spanish Grandee, whose sister had been seduced by the father of Laval, and that he had aided the project of the Queen only to forward his own revenge, he then exposes the Queen's passion for De Bourbon, and all

her wicked machinations, and is then led off to execution, and the King banishes his mother to a convent. The above is of course only a faint sketch of the plot, which is rather complicated. The language was occasionally highly poetical, original, and energetic, but some of it was rather common place; considering however the youth of the authoress, it may be called a most extraordinary production. The acting throughout was good; C. Kemble had but a short part, but what he had to do, he did inimitably well. Fanny Kemble, Warde, G. Bennett, Miss Taylor, and Miss Tree, exerted themselves with the happiest effect, and even Mr Mason, though he was rather uncourteously treated in the early part of the play, acted so well in the fourth act as to elicit immense applause. Miss Kemble was called for at the end of the play, and was greeted with enthusiastic cheers.

Fashionable Lounges

To the Editor of The Theatrical Observer.

Dear Mr Editor—I address you from the highly respectable house known as the *Mitre Tavern*, in Mitre Court, Fleet Street, and kept by that indefatigable landlord, William Smith—here I find neatness, moderate charges, and dispatch—accommodation for commercial men—social and pleasant Segar Room—superior Welch rabbits, poached eggs, with Stout and Ales in the highest perfection—do pop in—just wish to say a word—beg pardon, hope I don't intrude—but will you excuse me, I have to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town.

Monday call at the Queen's Bazaar 78, Oxford Street—splendidly fitted-up and magnificently arranged—visit the *British Diorama*, the 4 Views, by Stanfield, highly interesting—Lounge in the *Physiorama*, 14 Views from all parts of the world truly unique and beautiful—Step into the Room where Burns's *Jolly Beggars* are exhibited, composed of 8 Figures, the size of life, by the self-taught Scottish Artist, which for delicate conception, gracefulness of attitude, proportion of parts, & exquisite finish of workmanship have never been equalled.

Afterwards, I inspect the wonder of wonders, *The Gigantic Whale*, the length of which is 95 feet, at the handsome Pavilion, Charing-Cross,—hundreds of the curious, visit this Queen of the Seas, which excites the admiration, and astonishment of the public.

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To-morrow I anticipate a delightful hour in examining *The Automatons*, at 28 Old Bond Street—The Musical Lady, Juvenile Artist, Magician, Rope Dancer, Walking Figure, Magnificent Vase, &c. also a Mechanical Moving Cosmorama. These singular curiosities, I am told, will shortly leave England for America.

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Theatre Royal, Drury Lane.

This Evening, G. F. Handel's Grand Oratorio

THE MESSIAH.

With Additional Accompaniments by Mozart.

Conductor, Mr. H. R. BISHOP.

PART I.

Overture.
Recitative, Mr Braham—Comfort ye my people.
Air, Every Valley.
Chorus—And the Glory of the Lord.
Recitative, Mr E. Seguin—Thus said the Lord.
Air—But who may abide.
Chorus—And he shall purify.
Recitative, Miss H. Cawse—Behold! a Virgin.
Air and Chorus—Oh! thou that tellest.
Recitative, Mr Phillips—For, behold! darkness.
Air—The people that walked in darkness.
Grand Chorus—For unto us a Child is born.

PASTORAL SYMPHONY.

Recitative, Madame Stockhausen—There were shepherds.
Chorus—Glory to God.
Air, Madame Stockhausen—Rejoice greatly.
Recitative, Miss Pearson—Then shall the eyes.
Air—He shall feed his flock.
Air, Madame Stockhausen—Come unto him.
Chorus—His yoke is easy.

AT THE END OF THE FIRST PART

Mrs ANDERSON

Will Perform on the PIANO-FORTE,

New Variations, by Czerny, on the Air of "Le Petit Tambour."

PART II.

Chorus—Behold the Lamb of God.
Air, Miss H. Cawse—He was despised.
Chorus—Surely he hath borne our griefs.
Recitative, Mr Braham—All they that see him.
Chorus—He trusted in God.

Recitative, Mr Braham—Thy rebuke—and Air—Behold and see.
Recitative, Mrs H. R. Bishop—He was cut off.
Air—But thou didst not leave.
Semi-Chorus, (the principal Singers)—Lift up your heads.
Becitative, Mr Templeton—Unto which of the angels.
Chorus—Let all the angels.
Air, Mrs H. R. Bishop—How beautiful are the feet.
Quartet, Mrs H. R. Bishop, Messrs. Robinson, Templeton, and Bedford—and Chorus—Their sound.
Air, Mr Phillips—Why do the nations.
Chorus—Let us break their bonds asunder.
Recitative, Mr Braham—He that dwelleth in Heaven.
Air—Thou shalt break them.
Grand Chorus—Hallelujah.

AT THE END OF THE SECOND PART

Master VIOTTI COLLINS,

Son of the Celebrated "English Paganini,"

WILL PERFORM, HIS

BRILLIANT VARIATIONS ON THE VIOLIN.

PART III.

Air, Madame Stockhausen—I know that my Redeemer liveth.
Qnartet, the principal Singers—Since by man came death.
Recit. Mr Phillips—Behold I tell you a mystery,
Trumpet Obligato, Mr Harper,
Recitative, Mrs Mapleson—Then shall be brought to pass.
Duet, Mrs Mapleson and Mr Templeton—O Death!
Chorus—But thanks be to God.
Air, Master Hopkins—If God be for us.
Grand Chorus—Worthy is the Lamb.

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THE
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No. 3200. *Saturday, March* 17, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer*.

Drury Lane Theatre.

The Messiah is the only one of Handel's Oratorios which is ever performed entire in the present day, what are Selections being more suited to the taste of a playhouse audience, though the appearance of this Theatre last night, when *The Messiah* was performed, would seem to contradict our assertion, as the audience was more numerous than on the two previous nights when Selections were given. Still, however, it must be confessed that it requires all the enthusiasm of real amateurs to set out an Oratorio composed in so severe and unbending a style as *The Messiah*, and the manner in which it was executed last night called forth an unusual exertion of patience, for we never heard it so inefficiently given as a whole. Braham and Phillips, it is true, sang delightfully, but there was no female singer at all capable of doing justice to Handel's music. Madame Stockhausen was to have sung the pieces usually given to the *prima donna*, but there were bills posted at the box entrance announcing that that lady being obliged to leave at the end of the First Part, Miss Pearson had *kindly* consented to sing 'I know that my Redeemer liveth,' and the consequence was that beautiful air was spoilt, and Miss Pearson was hissed for her *kindness*. Mrs Bishop failed completely in the airs allotted to her; at the end of 'Thou didst not leave,' she introduced a common place cadenza which called forth strong symptoms of disapprobation. Harriet Cawse sang 'He was despised,' charmingly; it was one of the greatest treats of the night The chorusses were not as well given as we have heard them: two of them were encored. Between the Parts, Mrs Anderson played variations on the piano, and little Collins on the violin; the latter was enthusiastically encored.

OLYMPIC.—A new Burletta, entitled *The Young Hopefuls*, was brought out at this Theatre on Thursday evening, and, it is almost superfluous to add, when it is known, that Vestris, the Vinings, and Liston, played the principal characters, with complete success. The plot is founded on one of the innumerable anecdotes which are recounted of the discipline of the Great Frederick of Prussia. Two of the pages of that despotic monarch, Leopold Steinford, (Vestris,) and Rosenheim, (Miss Pincott,) having spent the night at a gaming-table, fall asleep in the King's antichamber, whilst waiting to commence their morning's duties. In this situation they are detected by Frederick, and Rosenheim by talking in his sleep, betrays the secret of their previous nights debauch. The King in his horror of gaming sends them both prisoners to a neighbouring fortress, where they are

followed by Bluffenblunt, (W. Vining,) and Baron Von Noodleschtern (Liston.) A battle now takes place in the vicinity of the fortress, and the governor going to join the combatants, leaves the Baron as his deputy, and gives the keys to Bluffenblunt. The young Hopefuls persuade the latter to accompany them to the battle; they perform prodigies of valour, and are not only forgiven by the king, but at the the request of Bluffenblunt, who had saved the king's life, they have lieutenants' commissions given them, and the piece ends to the satisfaction of all parties. It will be perceived there is no novelty in this bagatelle, and it was principally owing to the acting, which was excellent, that its reception was so favorable,—The house was crowded.

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Theatre Royal, Drury Lane.

This Evening, (13th time,) a new Grand Romantic Opera, entitled

THE DÆMON;

OR, THE MYSTIC BRANCH.

With the whole of the Music from the Opera of Robert le Diable, by Mayerbeer.

The Scenery by Messrs Marinari, Andrews, Adams, Franklin, Hilliard, and Stanfield. The Dresses, from Drawings purchased at Paris, Mr Palmer, Mrs Coombs, &c, The Properties and Decorations by Mr Blamire, &c. The Machinery by Mr Nall. The Ballet arranged by Miss Barnett.

☞ *On this occasion Mr H. R. Bishop will preside in the Orchestra.*

Robert, (Duke of Normandy) Mr WOOD,
His Equerry, Mr COOKE, King of Sicily, Mr HATTON,
Bertram, (the [redacted] !) Mr H. PHILLIPS,
The Prince of Grenada, Mr HOWELL, Chamberlain Mr FENTON,
(THE PHANTOM PRINCE!!) Mr BARTLETT,
Alberti and Hubert, (Knights) Mr BEDFORD, & Mr YARNOLD,
Reimbaut, (a Minstrel) Mr TEMPLETON,
Isabella, (Princess of Sicily) Miss F. AYTON,
Alice, (a Norman Peasant) Mrs WOOD, Clarice, Miss FAUCIT,
The Abbess of St. Rosalie, Mademoiselle BASEKE,
(STATUE OF St. ROSALIE.....!!!)
Nuns—Mademoiselles Gear, Vallancy, Willmott, Webster, Clare,
Ladies of the Court—Mesdames Penley, Humby, Bedford;
Mademoiselles Pearson, Russell, Crawford, Smith, Chaplin, Jones.

Incidents and Succession of the Scenery:

SCENE 1—The Bay of Palermo—Andrews, with the Encampment of Duke Robert's Army. 2—State Apartment—Andrews, opening on the Terrace and Gardens of the Palace—grand Procession to the Tournament. 3—The Enchanted Forest, & View of the Field of the Tournament—Stanfield. 4—The Rocks of St. Rosalie—Stanfield, with the Cross of St. Irenius, and Dilapidated Monastery. 5—The Cloisters by Moonlight, exhibiting the Cemetery of the Nuns, and awful-re-animation—Stanfield, grand Incantation, and Robert's possession of the Mystic Branch. 6—Apartment of the Princess—Marinari. 7—Vestibule of the Cathedral of Parlermo—Marinari. 8—Nave of the Cathedral, with a splendid Tableau shewing the Destruction of the Demon, and the Union of Robert and the Princess.

After which, (24th time) the Domestic Drama, called

THE RENT DAY.

In the course of which will be realized the Subjects of the popular Engravings after WILKIE;—viz.

'The Rent Day,' & The Distraining for Rent.'

Grantley, Mr BRINDAL, Old Crumbs, Mr YOUNGE,
Martin Heywood, Mr WALLACK, Toby Heywood, Mr COOPER,
Bull-frog, Mr HARLEY, Hyssop, Mr BEDFORD,
Silver Jack, Mr H. WALLACK, Beanstalk, Mr HUGHES,
Stephen, Mr Salter, Burly, Mr Hatton, Sailor, Mr Eafon,
First Farmer, Mr Fenton, Second Farmer, Mr C. Jones.
Rachel Heywood, Miss PHILLIPS, Polly Briggs, Mrs HUMBY.

On Monday, The Dæmon, and The Rent Day.

Theatre Royal, Covent Garden.

This Evening, (for the 2nd time,) a new Tragedy, in 5 Acts, called

Francis the First.

With new Scenery, Dresses, and Decorations.

Francis the First, King of France, Mr J. MASON,
Charles, Duke of Alençon, Mr DIDDEAR,
Charles....Duke of Bourbon....Mr C. KEMBLE,
Laval, Mr G. BENNETT,
Vendome, Chabannes, } Old Generals, } Mr EVANS, Mr EGERTON,
Bonnivet, Mr DURUSET,
Gonzales, (a Spanish Confessor,) Mr WARDE,
Clement Marot, (a Poet,) Mr ABBOTT,
Lautree, Mr BAKER,
Triboulet, (the Court Jester,) Mr KEELEY,
Marlon, Mr PAYNE.

Louisa of Savoy, King's Mother, Miss F. KEMBLE,
Françoise de Foix, Miss E. TREE,
Margaret of Valois, the King's Sister, Miss TAYLOR,
Florise, Miss LEE.

To conclude with, a Drama with Music, called

Born to Good Luck;

Or, An Irishman's Fortune.

With new and appropriate Scenery, &c.

Count Malfi.....Mr F. MATTHEWS,
Count Manfredi, Mr DIDDEAR,
Coradino, Mr DURUSET, Rufo, Mr PAYNE,
Carlo, Mr SHEGOG,
Paudeen O'Rafferty.....Mr POWER,
Chairman, Mr ADDISON,
Pedro.....Mr IRWIN.
Countess Molinga, Mrs TAYLEURE,
Margaretta, Miss CAWSE, Nina, Miss H. CAWSE.

On Monday, the Tragedy of Francis the First.

Printed & Published every Morning, by E. Thomas, Exeter Street, opposite Exeter Hall Strand.—All letters to be post paid.

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No. 3201. *Monday, March* 19, 1832. *Price* 1*d.*

"The Play's the thing !"—Ask for *Thomas's Observer.*

Drury Lane Theatre.

THE performances at this house on Saturday night, were *The Dæmon,* and *The Rent Day.* Mrs Wood is shewing her airs finely; she refuses to sing at the Oratorios, though she was paid £20 a night, because she did not receive her £40 per week, the same as if there had been a dramatic performance the whole of the six nights; every other performer on the establishment being equally with herself deducted one third of their salary. This is shameful, especially as she must know that the finances of the theatre are not flourishing.

Covent Garden Theatre.

THERE was a fashionable and numerous, but not a crowded auditory, at this house, on Saturday evening, to witness the second performance of Miss Kemble's Tragedy of *Francis the First,* which went off, if possible, with increased success. C. Kemble's acting as *De Bourbon,* was so full of passion and fire that it gave us double cause to regret his disappearance in the third act, which is, in our opinion, one of the greatest faults of the Play, as in the two last acts, a fresh and seperate interest arises. Warde, G. Bennett, Miss Kemble, Miss Taylor, and Ellen Tree, acted admirably, and were greatly applauded. Mr Keeley, as the fool, lost his voice completely during the progress of the Play, and in the fourth act was quite inaudible, no great loss by the way, as it would be quite as well if he were left out altogether. After the Tragedy, a Drama, called *Born to Good Luck; or, the Irishman's Fortune,* was played, for the first time, and was received with hearty laughter and applause. It is merely a *rifaccimento* of an Opera of Holman's, entitled *False and True; or, the Irishman in Naples,* which was brought out at the Haymarket some years ago, and was performed in its present form at the Queen's Theatre when Power was acting there. The principal character, most humorously played by Power, is an Irishman who gets carried to Naples by mistake, and when there saves the life of a young nobleman from the machinations of a jealous rival, but seeming friend. He also, by assuming the character of an English peer, marries a rich old dowager, and thus makes his fortune. The other characters were an old noble, played with great tact by F. Matthews, and a sprightly soubrette, charmingly represented by that sweet girl, Harriet Cawse; a dance between her and Power was the greatest hit in the piece, and called forth an unanimous encore.

The announcement of ten guineas from Paganini, at the anniversary of the Royal Society of Musicians last week, was received with groans

and hisses! After pocketing the enormous sum of £20,000, during his nine months in England, it was considered a paltry acknowledgment of the generosity of the English, and of the liberal support of the profession.

We hear that Rayner has received an order from the Lord Chamberlain's office to discontinue his performances, but that instead of complying, he intends to perform the legitimate drama, and is in treaty with Miss Chester to lead the comic business. There will be a meeting of the friends of the Minors on Thursday at the Strand Theatre, when Sir Francis Burdett will take the chair.

At the meeting which took place at Covent Garden Theatre, on the subject of reducing the salaries, a wag who was engaged at Drury Lane a few seasons ago, observed to Warde, that "Although at that period he worked *under Price*, he always was paid his *full* salary.

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Theatre Royal, Drury Lane.

This Evening, (14th time,) a new Grand Romantic Opera, entitled

THE DÆMON;

OR, THE MYSTIC BRANCH.

With the whole of the Music from the Opera of Robert le Diable, by Mayerbeer.

The Scenery by Messrs Marinari, Andrews, Adams, Franklin, Hilliard, and Stanfield. The Dresses, from Drawings purchased at Paris, Mr Palmer, Mrs Coombs, &c, The Properties and Decorations by Mr Blamire, &c. The Machinery by Mr Nall. The Ballet arranged by Miss Barnett.

☞ *On this occasion Mr H. R. Bishop will preside in the Orchestra.*

Robert, (Duke of Normandy) Mr WOOD,
His Equerry, Mr COOKE, King of Sicily, Mr HATTON,
Bertram, (the [redacted] !) Mr H. PHILLIPS,
The Prince of Grenada, Mr HOWELL, Chamberlain Mr FENTON,
(THE PHANTOM PRINCE!!) Mr BARTLETT,
Alberti and Hubert, (Knights) Mr BEDFORD, & Mr YARNOLD,
Reimbaut, (a Minstrel) Mr TEMPLETON,
Isabella, (Princess of Sicily) Miss F. AYTON,
Alice, (a Norman Peasant) Mrs WOOD, Clarice, Miss FAUCIT,
The Abbess of St. Rosalie, Mademoiselle BASEKE,
(STATUE OF St. ROSALIE.....!!!)
Nuns—Mademoiselles Gear, Vallancy, Willmott, Webster, Clare,
Ladies of the Court—Mesdames Penley, Humby, Bedford;
Mademoiselles Pearson, Russell, Crawford, Smith, Chaplin, Jones.

Incidents and Succession of the Scenery:

SCENE 1—The Bay of Palermo—Andrews, with the Encampment of Duke Robert's Army. 2—State Apartment—Andrews, opening on the Terrace and Gardens of the Palace—grand Procession to the Tournament. 3—The Enchanted Forest, & View of the Field of the Tournament—Stanfield. 4—The Rocks of St. Rosalie—Stanfield, with the Cross of St. Irenius, and Dilapidated Monastery. 5—The Cloisters by Moonlight, exhibiting the Cemetery of the Nuns, and awful-re-animation—Stanfield, grand Incantation, and Robert's possession of the Mystic Branch. 6—Apartment of the Princess—Marinari. 7—Vestibule of the Cathedral of Parlermo—Marinari. 8—Nave of the Cathedral, with a splendid Tableau shewing the Destruction of the Demon, and the Union of Robert and the Princess.

After which, (25th time) the Domestic Drama, called

THE RENT DAY.

In the course of which will be realized the Subjects of the popular Engravings after WILKIE;—viz.

'The Rent Day,' & The Distraining for Rent.'

Grantley, Mr BRINDAL, Old Crumbs, Mr YOUNGE,
Martin Heywood, Mr WALLACK, Toby Heywood, Mr COOPER,
Bull-frog, Mr HARLEY, Hyssop, Mr BEDFORD,
Silver Jack, Mr H. WALLACK, Beanstalk, Mr HUGHES,
Stephen, Mr Salter, Burly, Mr Hatton, Sailor, Mr Eaton,
First Farmer, Mr Fenton, Second Farmer, Mr C. Jones.
Rachel Heywood, Miss PHILLIPS, Polly Briggs, Mrs HUMBY.

To-morrow, a New Grand Romantic Opera, called Der Alchymist.

Theatre Royal, Covent Garden.

This Evening, (for the 3rd time,) a new Tragedy, in 5 Acts, called

Francis the First.

With new Scenery, Dresses, and Decorations.

Francis the First, King of France, Mr J. MASON,
Charles, Duke of Alençon, Mr DIDDEAR,
Charles....Duke of Bourbon....Mr C. KEMBLE,
Laval, Mr G. BENNETT,
Vendome, Chabannes, } Old Generals, } Mr EVANS, Mr EGERTON,
Bonnivet, Mr DURUSET,
Gonzales, (a Spanish Confessor,) Mr WARDE,
Clement Marot, (a Poet,) Mr ABBOTT,
Lautree, Mr BAKER,
Triboulet, (the Court Jester,) Mr KEELEY,
Marlon, Mr PAYNE.

Louisa of Savoy, King's Mother, Miss F. KEMBLE,
Françoise de Foix, Miss E. TREE,
Margaret of Valois, the King's Sister, Miss TAYLOR,
Florise, Miss LEE.

To conclude with, a Drama with Music, called

Born to Good Luck;

Or, An Irishman's Fortune.

With new and appropriate Scenery, &c.

Count Malfi.....Mr F. MATTHEWS,
Count Manfredi, Mr DIDDEAR,
Coradino, Mr DURUSET, Rufo, Mr PAYNE,
Carlo, Mr SHEGOG,
Paudeen O'Rafferty.....Mr POWER,
Chairman, Mr ADDISON,
Pedro.....Mr IRWIN.
Countess Molinga, Mrs TAYLEURE,
Margaretta, Miss CAWSE, Nina, Miss H. CAWSE.

To-morrow, the Tragedy of Francis the First.

Printed & Published every Morning, by E. Thomas, Exeter Street, opposite Exeter Hall Strand.—All letters to be post paid.

THE

Theatrical Observer;

AND

Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice.."—OTHELLO.

No. 3202. *Tuesday, March* 20, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer.*

Covent Garden Theatre.

THE third performance of Miss Kemble's Tragedy attracted a very good house here last night; it was followed by *Born to Good Luck; or, the Irishman's Fortune,* which was received with immense laughter and applause. Power's *Paudeen O'Rafferty* is as good as his *Teddy the Tiler*; nothing can be more richly comic than the account he gives of himself to the *Count Malfi,* and his reason for being in Naples; and his courtship of the amorous old Countess is equally amusing. Mrs Tayleure's *Countess Molinga* is as good in its kind, as Power's Pat; the Misses Cawse are prettily dressed, and make the most of two indifferent parts. The Drama altogether serves to while away an hour and a half very agreeably.

Drury Lane Theatre.

The Dœmon, and *The Rent Day,* formed the entertainment at this Theatre yesterday evening. We are sorry to hear that the loss on each night of the Oratorios has been so great that it was contemplated to close the Theatre entirely on Wednesdays and Fridays during Lent; Captain Polhill, however, nothing daunted by ill-fortune, means to have another trial, and on Friday there will be a Selection of sacred and profane Music, in which we hope Mr Bishop will contrive to introduce some novelties in musical compositions, and, at any rate, one good English female singer;—Miss Inverarity, for instance, or Miss Shirreff. A lady who was once the ornament of these performances is in such a state of extreme poverty that a subscription for her relief is projected by some of her professional brethren.

Miss Chambers, the daughter of the *ci devant* banker and proprietor of the King's Theatre, is now playing all the leading parts at the Bath Theatre with great success. She has already appeared in the opposite characters of *Juliet,* and *Lady Teazle, Belvidera,* and *Lucy Bertram, Clari,* and *Maria Darlington.*

William Vining succeeds Cobham, as stage-manager at the Surrey Theatre, on Easter Monday. Laporte, it is said, has renewed his negotiations for Covent Garden Theatre, and some people add Farren's name, as a partner.

If we are to believe the Court Journal, Laporte is to be the new lessee of Covent Garden Theatre after all, as that veracious journal announces that the proprietors have given the preference to him,

over other competitors at a rental of £6000. It also states that the new lessee means to cultivate the legitimate drama, and to produce in addition, splendid ballets. The performances of the French company commence for the season on Monday next at the Haymarket Theatre. Some of the most celebrated artistes of the different Parisian Theatres are engaged, and it is said that Lablache will perform in the petites operas.

Before Madlle. Clairon had introduced the true classical costume, no other was worn in Tragedies, but a dress which was then called the Roman dress, and which served for Greeks, Americans, Spaniards &c. Lekain was the first who submitted to the innovation, and ordered a *Greek* dress to perform *Orestes*. Dauberval was in Lekain's room, when the tailor brought the dress for *Orestes*; the novelty of the costume struck Dauberval, who asked what it was, "That is called a *Grecian* dress" said Lekain, "Oh how beautiful it is!" replied Dauberval, "the first *Roman* dress I want, I'll get it made *Grecian!*"

That reprobate nobleman, Lord Ross, being on his death-bed, was desired by his chaplin *to call on God*, he replied 'I will if I go that way, but I don't much think I shall.'

Fashionable Lounges

To the Editor of The Theatrical Observer.

Dear Mr Editor—I address you from the highly respectable house known as the *Mitre Tavern*, in Mitre Court, Fleet Street, and kept by that indefatigable landlord, William Smith—here I find neatness, moderate charges, and dispatch—accommodation for commercial men—social and pleasant Segar Room—superior Welch rabbits, poached eggs, with Stout and Ales in the highest perfection—do pop in—just wish to say a word—beg pardon, hope I don't intrude—but will you excuse me, I have to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town.

Afterwards, I inspect the wonder of wonders, *The Gigantic Whale*, the length of which is 95 feet, at the handsome Pavilion, Charing-Cross,—hundreds of the curious, visit this Queen of the Seas, which excites the admiration, and astonishment of the public.

Tuesday, call at the Egyptian Hall Bazaar, Piccadilly, to visit that Phenomenon the *Highland Youth*, whose miraculous powers of *Double Sight* surpass belief. Science is baffled by this child, and in a less enlightened age, he and his father would have been burnt for wizards. His levees (every half-hour) are crowded by the *elite* of the land.

To-morrow I anticipate a delightful hour in examining *The Automatons*, at 28 Old Bond Street—The Musical Lady, Juvenile Artist, Magician, Rope Dancer, Walking Figure, Magnificent Vase, &c. also a Mechanical Moving Cosmorama. These singular curiosities, I am told, will shortly leave England for America.

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PAUL PRY.

Theatre Royal, Drury Lane.

This Evening, (first time,) a new Grand Romantic Opera, in 3 Acts, (the whole of the Music by Louis Spohr,) entitled

DER ALCHYMIST

Founded on the Novel by Washington Irving.

Arranged and adapted for the English Stage by Mr H. R. Bishop.
The Scenery painted by
Messsrs Marinari, Adams, Andrews, Franklin, & Stanfield.

Felix de Vasques, (The Alchymist) Mr E. SEGUIN,
Don Ramiro, Mr H. PHILLIPS,
Don Alonzo, Mr WOOD, Pipkini, Mr HARLEY,
Lopez, Mr TEMPLETON,
Alvar, Francesco, } Familiars of Inquisition, { Mr Bedford, Mr Cooke,
Ebro, (a Gitana) Mr YARNOLD,
Inez, (Daughter of the Alchymist) Miss PEARSON,
Sybella, (a Morisco Girl) Mrs WOOD,
Fidalma, (the Duenna of Inez) Mrs C. JONES.
Gypsies—Mesdames C. Tompkins, East,
B. Penley, Bedford, Mapleson, Jackson, Browne, &c.
Messrs. Tayleure, Salter, Honner, Eaton, Fry,
Bishop, G. Smith, &c.

The DANCES arranged by Miss BARNETT,
Principal Dancers—Mr GILBERT, and Miss BASEKE,
Assisted by the entire Corps de Ballet.

The following new Scenery has been painted for this Opera:
A picturesque Country, near Grenada—Interior of the Chamber of Inez—Saloon in the Palace of Ramiro—The Caves of the Sacred Furnaces—The Gardens of the 'Generaliffe,' on the Mountain of the Sun—The Laboratory of the Alchymist—The Garden and Ruins of the Mansion—The Dungeons of the Inquisition, with the Vision of the Alchymist's Dwelling—The Alchymist's Chamber—A romantic View near Grenada—A Street in Grenada, with the Scaffold erected for the Auto-da'Fe.

To conclude with the Farce of

THE JENKENSES

Mr Carraway, Mr FARREN,
Augustus Gingham, Mr BRINDAL, Mr John Jenkins, Mr COOPER,
Mrs John Jenkins, Mrs ORGER, Martha, Mrs BROAD,
Miss Georgiana Jenkins, Miss CHAPLIN.

To-morrow, being Fast Day, No Performance.
Thursday, The Rent Day, Stanfield's Diorama, and Charles XIIth.

Theatre Royal, Covent Garden.

This Evening, (for the 4th time,) a new Tragedy, in 5 Acts, called

Francis the First.

With new Scenery, Dresses, and Decorations.

Francis the First, King of France, Mr J. MASON,
Charles, Duke of Alençon, Mr DIDDEAR,
Charles....Duke of Bourbon....Mr C. KEMBLE,
Laval, Mr G. BENNETT,
Vendome, Chabannes, } Old Generals, { Mr EVANS, Mr EGERTON,
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Louisa of Savoy, King's Mother, Miss F. KEMBLE,
Françoise de Foix, Miss E. TREE,
Margaret of Valois, the King's Sister, Miss TAYLOR,
Florise, Miss LEE.

To conclude with, Mozart's Opera of The

Marriage of Figaro.

Count Almaviva, Mr WRENCH,
Figaro, Mr G. PENSON, Fiorello, Mr DURUSET,
Basil, Mr MORLEY,
Antonio, Mr BARTLEY, Sebastian, Mr BENEDICT,
Cherubino, (the Page,) Miss TAYLOR,
Countess Almaviva.....Miss INVERARITY,
Susanna, Miss SHIRREFF,
(Their 3rd Appearance in those Characters.)
Barbarina, Miss CAWSE, Marcelina. Mrs DALY.

To-morrow, No Performance.

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THE
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AND
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No. 3203. *Wednesday, March* 21, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer.*

Covent Garden Theatre.

YESTERDAY evening, after the new Tragedy of *Francis the First*, Bishop's adaption of Mozart's delightful Opera of *Le Nozze di Figaro* was performed, when Miss Inverarity and Miss Shirreff made their third appearance in the characters of the *Countess* and *Susanna*, and by the propriety and spirit of their acting, as well as by the sweetness and science of their singing, elicited much and well deserved applause. Penson, Wrench, and Miss Taylor, played with excellent effect.

Drury Lane Theatre.

LAST night, a New Grand Romantic Opera, in three acts, called *Der Alchymist.* was brought out, at this Theatre, and we are sorry to add that neither from the effect produced by the music, nor the intrinsic merits of the Drama, can we auger very favorably of its attraction, for, with evidently all the friends of the establishment present to support it, its success was but equivocal. The Plot is founded on a novel of Washington Irving, and was first intended to have been acted as a Melo-drama, Haynes Bayley having written it in that form, but the manager thinking it would be more successful if married to Spohr's music, got Mr Fitzball to join the drama and the music together, by the aid of some indifferent verses for the concerted music.—We believe the public is also indebted to the genius of Mr Fitzball for the introduction of a vision whilst the Alchymist is supposed to be sleeping in the dungeons of the Inquisition, which was very nearly being the damnation of the Opera. We must now endeavour to give an outline of the story, though we confess much of it was beyond our comprehension. Felix de Vasques, the Alchymist, (Seguin,) has a daughter, Inez, (Miss Pearson,) who is beloved by a libertine nobleman, Don Ramiro, (H. Phillips,) and also by Don Alonzo, (Wood,) and the latter having saved the life of the old Alchymist when his laboratory is blown up by some of his chemical experiments, is the favored swain. Don Ramiro, as a means of getting Inez into his power, denounces her father to the Holy Inquisition as a sorcerer, and he is condemned to be burnt alive, but just as he is brought to the stake Don Alonzo arrives with his pardon, (how obtained we know not,) and kills the naughty Don Ramiro in single combat, which combat, by the way, Messrs Phillips and Wood chose to go behind the scenes to fight, to the great displeasure of many of the audience.

Mrs Wood is a Morisco girl, named Sybella, who has been seduced by Don Ramiro, and though now neglected, still retaining all her love

for him; he commands her to aid his schemes to entrap Inez, but though seemingly complying, she contrives to save the devoted victim, and when her false lover is slain, goes mad and dies on his body.—Harley and Mrs C. Jones have two very bad parts as attendants of the Alchymist, & the latter is at last found out to be the mother of Fidalma. If our readers can make out much from this sketch, it is more than we could from witnessing the performance, for we had trap-doors and visions, and exits, and entrances, and dancing and singing jumbled together, without rhyme or reason. As to the music, some of it was very fine, especially the concerted pieces, the finale to the second act especially was beautiful, but there is scarcely any of it which is likely to take with a mixed audience, except a song of Phillips's in the first act which was rapturously encored. This song (as was one of Miss Pearson's) was accompanied on the harp by a pupil of the Royal Academy, named Neilson, in exquisite style. Mrs Wood had a long and difficult part, both as singer and actress, to which she did great justice; we cannot say as much for her husband, who is ever lost in elaborate compositions. When Wood gave it out, for Saturday, the applause certainly preponderated.—The boxes were crowded, but the pit and galleries were not half-full.

Fashionable Lounges

To the Editor of The Theatrical Observer.

Dear Mr Editor—I address you from the highly respectable house known as the *Mitre Tavern*, in Mitre Court, Fleet Street, and kept by that indefatigable landlord, William Smith—here I find neatness, moderate charges, and dispatch—accommodation for commercial men—social and pleasant Segar Room—superior Welch rabbits, poached eggs, with Stout and Ales in the highest perfection—do pop in—just wish to say a word—beg pardon, hope I don't intrude—but will you excuse me, I have to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town.

Afterwards, I inspect the wonder of wonders, *The Gigantic Whale*, the length of which is 95 feet, at the handsome Pavilion, Charing-Cross,—hundreds of the curious, visit this Queen of the Seas, which excites the admiration, and astonishment of the public.

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PAUL PRY.

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Francis the First.

With new Scenery, Dresses, and Decorations.

Francis the First, King of France, Mr J. MASON,
Charles, Duke of Alençon, Mr DIDDEAR,
Charles....Duke of Bourbon....Mr C. KEMBLE,
Laval, Mr G. BENNETT,
Vendome, Chabannes, } Old Generals, { Mr EVANS, Mr EGERTON,
Bonnivet, Mr DURUSET,
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Lautree, Mr BAKER,
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Louisa of Savoy, King's Mother, Miss F. KEMBLE,
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To conclude with, a Drama with Music, called

Born to Good Luck;

Or, An Irishman's Fortune.

With new and appropriate Scenery, &c.

Count Malfi.....Mr F. MATTHEWS,
Count Manfredi, Mr DIDDEAR,
Coradino, Mr DURUSET, Rufo, Mr PAYNE,
Carlo, Mr SHEGOG,
Paudeen O'Rafferty.....Mr POWER,
Chairman, Mr ADDISON,
Pedro,.....Mr IRWIN.
Countess Molinga, Mrs TAYLEURE,
Margaretta, Miss CAWSE, Nina, Miss H. CAWSE.

Friday, No Performance.
Thursday, Francis the First, and Born to Good Luck.

Theatre Royal, Drury Lane.

To-morrow, (26th time) the Domestic Drama, called

THE RENT DAY.

In the course of which will be realized the Subjects of the popular Engravings after WILKIE;—viz.

'**The Rent Day,**' & '**The Distraining for Rent.**'

Grantley, Mr BRINDAL, Old Crumbs, Mr YOUNGE,
Martin Heywood, Mr WALLACK, Toby Heywood, Mr COOPER,
Bull-frog, Mr HARLEY, Hyssop, Mr BEDFORD,
Silver Jack, Mr H. WALLACK, Beanstalk, Mr HUGHES,
Stephen, Mr Salter, Burly, Mr Hatton, Sailor, Mr Eaton,
First Farmer, Mr Fenton, Second Farmer, Mr C. Jones.
Rachel Heywood, Miss PHILLIPS, Polly Briggs, Mrs HUMBY.

After which, the Last New

DIORAMA,

Designed and Painted by Mr Stanfield.

To which will be added, the Drama of

Charles the Twelfth.

Charles the Twelfth, Mr FARREN,
Major Vanberg, Mr COOPER, Adam Brock, Mr WALLACK,
Triptolemus Muddlewerk, Mr HARLEY,
Gustavus, Mr BRINDAL, General Duckert, Mr FENTON,
Colonel Reichel, Mr COOKE,
Ulrica.....Miss FAUCIT, Eudiga.....Miss PEARSON.

On Friday, a Selection of Antient and Modern Music.

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AND

Daily Bills of the Play.

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No. 3204. *Thursday, March* 22, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer.*

YESTERDAY being the day appointed for a general fast, there was no performance at any of the Theatres.

Our readers will not, we are sure be displeased to have two or three extracts from Fanny Kemble's Tragedy of *Francis the First*, we, therefore, quote the following speech which is delivered by G. Bennett with great feeling and propriety:

"But e'er I go, perchance for ever lady,
Unto the land whose dismal tales of battles,
Where thousands strew'd the earth, have christen'd it
The Frenchman's grave, I'd speak of such a theme
As chimes with the sad hour more fitly than
Its name gives promise. There is a love, which born
In early days, loves on through silent years,
Nor ever shines but in the hour of sorrow,
When it shines brightest; like the trembling light
Of a pale sunbeam breaking o'er the face
Of the wild waters in their hour of warfare.
* * * * * *
"When the voice of victory is heard
From the fair Tuscan valleys, in its swell
Should mournful dirges mingle for the dead,
And I be one of those who are at rest,
You may perchance recollect this word, and say
That day upon the bloody field there fell
One who had loved me long and loved me well."

As Miss Kemble is said to be a catholic, we are rather surprised at the picture she has drawn of the priesthood in the following extract; the taunt would be as applicable to our protestant divines as to the catholic;

"I know your holy Church,
Together with its band of sandal'd fiends.
Ambition is your God; and all the offerings
Ye bring him are your vile compliances
With the bad will of vicious men in power,
Whose monstrous passions ye do nurse and cherish,
That from the evil harvest which they yield
A plenteous gleaning may reward your toils."

On Tuesday a meeting of all the performers of Covent Garden Theatre took place in the saloon, when Mr Bartley stated that he was de-

legated by the proprietors to propose that during the remainder of the season, the theatre should be conducted by the present management, for the sole benefit of the performers, the receipts to be divided amongst them in proportion, to the amount of their respective salaries. The proprietors charging nothing for rent, taxes, or any other incidental expense. This proposal was hailed with unanimous approbation, and Messrs. Egerton, Abbott, and Meadows, were constituted a committee to audit the accounts.

One evening the editor of an obscure monthly work, met with an actor at a public house in Drury Lane, and having drank together all was harmony and good humour; when suddenly the actor charged the editor with having *attempted his life.* The utmost confusion immediately prevailed, from words they came to blows, and on the company interfering to restore order, the actor drew from his pocket a number of the publication conducted by his antagonist, which contained a meagre biographical sketch of himself, thus proving to the satisfaction of all present, that the editor had actually *made an attempt upon his life.* A hearty laugh ensued, the parties shook hands, and passed the rest of the evening in perfect good fellowship.

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Theatre Roval, Covent Garden.

This Evening, (for the 5th time,) a new Tragedy, in 5 Acts, called

Francis the First.

With new Scenery, Dresses, and Decorations.

Francis the First, King of France, Mr J. MASON,
Charles, Duke of Alençon, Mr DIDDEAR,
Charles....Duke of Bourbon....Mr C. KEMBLE,
Laval, Mr G. BENNETT,
Vendome, Chabannes, } Old Generals, } Mr EVANS, Mr EGERTON,
Bonnivet, Mr DURUSET,
Gonzales, (a Spanish Confessor,) Mr WARDE,
Clement Marot, (a Poet,) Mr ABBOTT,
Lautree, Mr BAKER,
Triboulet, (the Court Jester,) Mr KEELEY,
Marlon, Mr PAYNE.

Louisa of Savoy, King's Mother, Miss F. KEMBLE,
Françoise de Foix, Miss E. TREE,
Margaret of Valois, the King's Sister, Miss TAYLOR,
Florise, Miss LEE.

To conclude with, a Drama with Music, called

Born to Good Luck;

Or, An Irishman's Fortune.

With new and appropriate Scenery, &c.

Count Malfi.....Mr F. MATTHEWS,
Count Manfredi, Mr DIDDEAR,
Coradino, Mr DURUSET, Rufo, Mr PAYNE,
Carlo, Mr SHEGOG,
Paudeen O'Rafferty.....Mr POWER,
Chairman, Mr ADDISON,
Pedro.....Mr IRWIN.
Countess Molinga, Mrs TAYLEURE,
Margaretta, Miss CAWSE, Nina, Miss H. CAWSE.

To-morrow, No Performance.
Thursday, Francis the First, and Born to Good Luck.

Theatre Royal, Drury Lane.

This Evening, (26th time) the Domestic Drama, called

THE RENT DAY.

In the course of which will be realized the Subjects of the popular Engravings after WILKIE;—viz.

'The Rent Day,' & The Distraining for Rent.'

Grantley, Mr BRINDAL, Old Crumbs, Mr YOUNGE,
Martin Heywood, Mr WALLACK, Toby Heywood, Mr COOPER,
Bull-frog, Mr HARLEY, Hyssop, Mr BEDFORD,
Silver Jack, Mr H. WALLACK, Beanstalk, Mr HUGHES,
Stephen, Mr Salter, Burly, Mr Hatton, Sailor, Mr Eaton,
First Farmer, Mr Fenton, Second Farmer, Mr C. Jones.
Rachel Heywood, Miss PHILLIPS, Polly Briggs, Mrs HUMBY.

After which, the Last New

DIORAMA,

Designed and Painted by Mr Stanfield.

From Sketches taken on the Spot, during his last Continental Tour, Displaying

Venice and its Adjacent Islands.

To which will be added, the Drama of

Charles the Twelfth.

Charles the Twelfth, Mr FARREN,
Major Vanberg, Mr COOPER, Adam Brock, Mr WALLACK,
Triptolemus Muddlewerk, Mr HARLEY,
Gustavus, Mr BRINDAL, General Duckert, Mr FENTON,
Colonel Reichel, Mr COOKE,
Ulrica.....Miss FAUCIT, Eudiga.....Miss PEARSON.

To-morrow, a Selection of Antient and Modern Music.

THE
Theatrical Observer;
AND
Daily Bills of the Play.

" Nothing extenuate, nor set down aught in malice.."—OTHELLO.

No. 3205. *Friday, March* 23, 1832. *Price* 1*d.*

"The Play's the thing !"—Ask for *Thomas's Observer.*

Covent Garden Theatre.

FANNY KEMBLE's Tragedy of *Francis the First,* and *Born to Good Luck,* were the entertainments at this Theatre yesterday evening.—There was a good house.

Drury Lane Theatre.

MR PHILLIPS being engaged to sing at the Concert of Antient Music last night, the new Opera could not be repeated, therefore the performance commenced with the Drama of *The Rent Day,* followed by Stanfield's beautiful Diorama of Venice and the adjacent islands, and *Charles the Twelfth.*

OLYMPIC.—In consequence of Madame Vestris having taken the new Burletta of *The Young Hopefuls* out of her bills, its author, Poole, (of *Paul Pry* notoriety) has published a letter, reflecting on the conduct of Mr Liston. He says "at the present moment I don't mean to charge Mr Liston with a *wilful determination to damn the piece,* but he was on the first night of its performance totally *incapable of acting,* which incapacity was so increased on the second night, that the prompter was obliged to repeat audibly every line of his part."—He also says that the Burletta was written at the express desire of Madame Vestris, who wished a part in it suitable to the peculiar talent of Mr Liston, and he flatters himself that if the character had had *fair play,* the public would have acknowledged that he had succeeded. In conclusion Poole adds that he "will never again risk a scene, a line, or a word in the care of Liston." Poole is not the first author who has attributed the failure of his Drama to the incapacity or the perversity of Liston; Peake's Farce of *Master's Rival* being another instance.

Madame Vestris encouraged by the unprecedented success which has attended her managerial sovereignty over the Olympic, has been long anxious to extend her dominions, and was a competitor, we believe, for the Pantheon. She has at length fixed upon a spot sufficiently removed from her present *Revels,* where she is about to erect a Theatre which is to eclipse all the other Minors, and where she will perform with her present company during the time the Olympic is obliged to be closed. The premises of which she has taken a long lease were a coach manufactory, and cover a large space of ground, and are situate No. 9, Broadway, opposite Queen Square. Beazley has undertaken, we hear, to build a splendid Theatre, which shall be ready in four months.

Theatre Royal, Drury Lane.

This Evening, A

GRAND MISCELLANEOUS
Selection of Music.

FROM THE MOST ESTEEMED WORKS OF

Handel, Haydn, Mozart, Spohr, C. M. Von Weber, Cimarosa, Auber, Rossini, Dr. Boyce, Neukomm, &c. &c.

Conductor, Mr H. R. BISHOP.

PART. I

The Overture to Olympia—Spontini.

A Selection from Mozart's REQUIEM.

Chorus—Rex tremendæ Majestatis.

Quartetto, Mrs H. R. Bishop, Mr T. Cooke, Mr Robinson, and Mr Phillips—Benedictus—and Chorus—Hosanna in excelsis.

Duetto, (first time) Mr Phillips and Mr E. Seguin—Tu Rex Gloriæ Christe.

Offertorium—Mrs H. R. Bishop—O Lord be merciful—and Chorus—Eybler.

Martin Luther's Hymn.

Mr Braham, and Chorus—(Trumpet Obligato, Mr Harper.)

Air Mr Phillips—Confirma hoc Deus.

Recit. and Air, Miss Pearson—Angels ever bright and fair—Handel.

New Grand Anthem.

(First Time) MS.—O praise the Lord.

Recit and Air, Mrs Wood—If guiltless blood.

Beethoven's Graud Chorus—Glory to God.—The Solo parts by Mrs H. R. Bishop, Mr T. Cooke, Mr Robinson, and Mr E. Seguin.

The Christmas Hymn—Adeste Fideles—Mrs H. R. Bishop, Mr T. Cooke, Mr Robinson, and Mr Phillips—(Harmonized for Four Voices by Vincent Novello, and Accompanied on the Organ by Mr S. Wesley, Jun.)

From Judas Maccabeus,

Recit. and Air, Mr Braham– Sound an Alarm,—and Chorus,—We hear the pleasing dreadful call.

Acis and Galatea.

Recit. and Air, Mrs Wood—Hush ye pretty warbling choir.—(Flute Obligato Mr Price.)—Handel.

The Creation.—Recit. Mr E. Seguin—And God said, And Air, Rolling in foaming billows.—Haydn.

The Grand Scene from Israel in Egypt.

Chorus—The Lord shall reign.

Recit. Mr Braham—For the host of Pharoah.

Solo, Mrs Wood—Sing ye to the Lord.

Grand Double Chorus—The Horse and his Rider.

AT THE END OF THE FIRST PART

Master VIOTTI COLLINS,

Son of the Celebrated "English Paganini,"

WILL PERFORM, HIS

BRILLIANT VARIATIONS ON THE VIOLIN

PART II.

Grand Overture—Il Barbiere di Siviglia—Rossini.

Quartet, Mrs H. R. Bishop, Mrs Mapleson, Mr T. Cooke, and Mr Phillips—Cielo il mio labbro.

Aria, Mr Templeton—Pria che spunti—Cimarosa.

Duetto, Mrs H. R. Bishop, and Mr Phillips—Crudel perche—Mozart.

Air, Miss Pearson—Sweetly on the wings of morning.

New Air, Mr Braham—The Hunter's Song.

Air, Mr Seguin—When I think on the wrongs.

Air, Mrs Wood—When in disgrace—Bishop.

Air, Mr Phillips—The Sky—Perry.

Irish Air, Miss Pearson—Kathleen O'More.

Celebrated Echo Duet, Mrs Wood, and Mr Braham, Now Hope, now Fear—Braham.

New Bacchanalian Song—(MS.)—Mr Phillips—The best of all good company.

Laughing Quartettino, Mrs H. R. Bishop, Mr Braham. Mr T. Cooke, and Mr Phillips—Vadasi via di qua—Martini.

Grand Finale from Beethoven's Fidelio.

The Solo parts by Mrs Bishop, Miss Pearson, Mrs Mapleson, Mr Braham, Mr T. Cooke, Mr E. Seguin, Mr Bedford, Mr Robinson, & Mr Phillips.

PART III.

Grand Overture to La Muette de Portici—Auber.
Air, Miss Pearson—Ev'n as the Sun—Horn.
Recit. and Air, Mr Braham—Abercrombie.
Quartet, Mrs Mapleson, Mr Robinson, Mr Jones, & Mr Bedford.—Come o'er the brook.
Ballad, Mr Templeton—Ellen May—De Pinna.
Glee, Mr Robinson, Mr Templeton, and Mr Bedford,—Here's a health to the King and the Queen.
FINALE.—Tu e ver—Mozart.—The solos by Miss Pearson, Mr Templeton, Mr Robinson, and Mr Bedford.

To-morrow, the new Romantic Opera, called Der Alchymist, and The Rent Day.

Covent Garden Theatre.

To-morrow, Francis the First, and Born to Good Luck.

Fashionable Lounges

To the Editor of The Theatrical Observer.

DEAR MR. EDITOR—Just wish to say a word—bag pardon, hope I don't intrude—but will you excuse me—I have to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town.

Monday, I inspect the wonder of wonders, *The Gigantic Whale*, the length of which is 95 feet, at the handsome Pavilion, Charing-Cross,—hundreds of the curious, visit this Queen of the Seas, which excites the admiration, and astonishment of the public.

Tuesday, call at the Egyptian Hall Bazaar, Piccadilly, to visit that Phenomenon the *Highland Youth*, whose miraculous powers of *Double Sight* surpass belief. Science is baffled by this child, and in a less enlightened age, he and his father would have been burnt for wizards. His levees (every half-hour) are crowded by the *elite* of the land.

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AND

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"Nothing extenuate, nor set down aught in malice.."—OTHELLO.

No. 3206. *Saturday, March* 24, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer*.

Drury Lane Theatre.

We anticipated a very great treat at this Theatre last night, on reading the bills, as it was by far the best selection we have had this season, but we were terribly disappointed, for with but a few exceptions the music was wretchedly executed.

The performance commenced with parts from Mozart's Requiem; the Benedictus was delightfully sung, but when Mrs Bishop began the Offerterium 'O Lord be merciful' she was a note too high, which, remembering the ungallant treatment she met with on the previous Friday, made her so nervous that she sat down and burst into tears, this roused the kind feelings of the audience, and she was greatly applauded; still she could not recover herself, and handing the music to Mrs Wood she retired, nor, though she returned time enough to sing in the next piece allotted to her, did she recover her self-possession again, and her singing consequently was feeble. Mrs Wood was in fine voice, but exerted it too much, and in the beautiful air 'Hush ye pretty warbling choir,' introduced such cadences that poor Handel would not have recognized his own composition, and a Mr Price accompanied her so infamously that he was strenuously hissed. Braham sang a new song, by the Chevalier Newkomm, 'The Hunter's Horn,' which neither merited or received any applauss; he also sang two or three of his old favorites, amongst the rest 'Luther's Hymn,' which he spoilt by flourishes out of time and place, literally singing 'prepare my *soul-a* to meet thy God,' which excited much tittering. Miss Pearson sang 'Angels ever bright and fair,' very well, but so murdered an air from *William Tell* that the loudest disapprobation was expressed. Phillips sang excellently, and infused so much spirit into his duet with Mrs Bishop, that it was encored. Mr Seguin gave 'Rolling in foaming billows' xcellently, and was much applauded.—The boxes were tolerably well filled, but the pit and galleries were not half-full.

At the Olympic, there is a little discord amongst the Widow and her *corps*. When *The Young Hopefuls* was in rehearsal, Miss Pincott expressed herself dissatisfied with her character. "I suppose then, Miss, you would wish to take *my part?* observed Madame, rather sharply; "*Take your part*, I should be the only one in the Theatre then that did," was Miss P's tart rejoinder.—*Devil in London.*

On Thursday there was a public meeting of the friends of the Minors, at the new Theatre in the Strand, which was fully attended.—T. Duncombe Esq. owing to the absence of Sir Francis Burdett, who

was detained by parliamentary duties, took the chair. A petition to the legislature to remove the present disabilities under which the Minors labour was proposed, and unanimously agreed upon. Mr Rayner said he was sorry to inform the company that an information had *now* been laid against him by Mr Mash, of the Lord Chamberlain's office, whose superior, the Duke of Devonshire, had for eight years committed the same offence, by aiding with his purse and patronage the French company of Comedians.

At a late concert, a testy old fellow, who had suffered much annoyance from the incessant coughing of his neighbour behind him, turned round and said sharply "that's a very *bad* cold you've got, Sir," which met with this gentle reply, "I am sorry for it, Sir, but it is the *best* I have,"

March of Intellect.—A few days ago, a gentleman, while at breakfast, at a country inn, asked the waiter for the London paper, when the latter replied 'Sir, it is in hand.' The gentleman after patiently waiting some time longer, asked a second time, to which the waiter coolly replied, 'Sir, the *Boots* has not yet done with it.'

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Francis the First.

With new Scenery, Dresses, and Decorations.

Francis the First, King of France, Mr J. MASON,
Charles, Duke of Alençon, Mr DIDDEAR,
Charles....Duke of Bourbon....Mr C. KEMBLE,
Laval, Mr G. BENNETT,
Vendome, Chabannes, } Old Generals, { Mr EVANS, Mr EGERTON,
Bonnivet, Mr DURUSET,
Gonzales, (a Spanish Confessor,) Mr WARDE,
Clement Marot, (a Poet,) Mr ABBOTT,
Lautree, Mr BAKER,
Triboulet, (the Court Jester,) Mr KEELEY,
Marlon, Mr PAYNE.

Louisa of Savoy, King's Mother, Miss F. KEMBLE,
Françoise de Foix, Miss E. TREE,
Margaret of Valois, the King's Sister, Miss TAYLOR,
Florise, Miss LEE.

To conclude with, a Drama with Music, called

Born to Good Luck;

Or, An Irishman's Fortune.

With new and appropriate Scenery, &c.

Count Malfi.....Mr F. MATTHEWS,
Count Manfredi, Mr DIDDEAR,
Coradino, Mr DURUSET, Rufo, Mr PAYNE,
Carlo, Mr SHEGOG,
Paudeen O'Rafferty.....Mr POWER,
Chairman, Mr ADDISON,
Pedro.....Mr IRWIN.
Countess Molinga, Mrs TAYLEURE,
Margaretta, Miss CAWSE, Nina, Miss H. CAWSE.

On Monday, the Tragedy of Francis the First

Theatre Royal, Drury Lane.

This Evening, (2nd time,) a new Grand Romantic Opera, in 3 Acts, (the whole of the Music by Louis Spohr,) entitled

DER ALCHYMIST

Founded on the Novel by Washington Irving.

Arranged and adapted for the English Stage by Mr H. R. Bishop.

The Scenery painted by

Messsrs Marinari, Adams, Andrews, Franklin, & Stanfield.

Felix de Vasques, (The Alchymist) Mr E. SEGUIN,
Don Ramiro, Mr H. PHILLIPS,
Don Alonzo, Mr WOOD, Pipkini, Mr HARLEY,
Lopez, Mr TEMPLETON,
Alvar, Francesco, } Familiars of Inquisition, { MrBedford Mr Cooke,
Ebro, (a Gitana) Mr YARNOLD,
Inez, (Daughter of the Alchymist) Miss PEARSON,
Sybella, (a Morisco Girl) Mrs WOOD,
Fidalma, (the Duenna of Inez) Mrs C. JONES.

Gypsies—Mesdames C. Tompkins, East, B. Penley, Bedford, Mapleson, Jackson, Browne, &c. Messrs. Tayleure, Salter, Honner, Eaton, Fry, Bishop, G. Smith, &c.

The DANCES arranged by Miss BARNETT,

Principal Dancers—Mr GILBERT, and Miss BASEKE,

Assisted by the entire Corps de Ballet.

The following new Scenery has been painted for this Opera:

A picturesque Country, near Grenada—Interior of the Chamber of Inez—Saloon in the Palace of Ramiro—The Caves of the Sacred Furnaces—The Gardens of the 'Generaliffe,' on the Mountain of the Sun—The Laboratory of the Alchymist—The Garden and Ruins of the Mansion—The Dungeons of the Inquisition, with the Vision of the Alchymist's Dwelling—The Alchymist's Chamber—A romantic View near Grenada—A Street in Grenada, with the Scaffold erected for the Auto-da'Fe.

To conclude, (27th time) the Domestic Drama, called

THE RENT DAY.

In the course of which will be realized the Subjects of the popular Engravings after WILKIE;—viz.

The Rent Day,' & The Distraining for Rent.'

Grantley, Mr BRINDAL, Old Crumbs, Mr YOUNGE,
Martin Heywood, Mr WALLACK, Toby Heywood, Mr COOPER,
Bull-frog, Mr HARLEY, Hyssop, Mr BEDFORD,
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THE

Theatrical Observer;

AND

Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice.."—OTHELLO.

No. 3207. *Monday, March* 26, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer*.

Covent Garden Theatre.

Francis the First, and *Born to Good Luck*, were performed here on Saturday night.—The dress-circle was filled, but the other parts of the house were thinly attended. The serious Drama of *The Hunchback*, in which its author, Sheridan Knowles, will make his dèbut as the hero, and Fanny Kemble play the principal female character, has been actively rehearsed during the last week; and on Thursday a notice was posted in the green-room, requiring the performers to be ready with their parts without delay, so that we may calculate on its almost immediate production. *Rosina* will shortly be performed, when Miss Romer will sustain the character of *Rosina*, Mrs Keeley, *William*, Miss Cawse, *Phœbe*, and Wilson, *Captain Belville*. This Theatre, and its rival Drury Lane, close on the 3rd of July.

Drury Lane Theatre.

The new Opera of *Der Alchymist* was repeated on Saturday; and having undergone considerable curtailment, went off rather more smoothly than on its first production, though when Mr Wood announced it for Tuesday, there was a mixture of hisses and applause. The only encore of the evening was Phillips's romance, "Oh! come with me my dearest." Many of the lengthy pieces of music have been shortened, & Harley's part *Pipkini* entirely cut out, on the first night we really pitied that clever actor for being obliged to utter such trash, of which he seemed heartily ashamed. The stupid and puerile scene of the vision was also omitted. Mrs Wood's singing and acting were excellent. *The Rent Day* followed the Opera. The house was thin till half-price. The committee have handsomely reduced the rent now payable by Capt. Polhill, in consideration of the depressed state of theatricals. The principal performers ought to follow this example, as their present salaries are immensely beyond what the lessee can afford to pay.

King's Theatre.

Spontini's serious Opera, *La Vestale*, was produced here on Saturday night, with two Divertisements, after the Neapolitan manner of representing the Opera, in which there was some graceful dancing.—Madame Battiste, a contr'alto of considerable power and execution, made a successful début as *la grande Vestale*. The other characters were well supported by Madame Meric, Winter, and Guibilei—The company was numerous.

A warrant has been issued against a popular actress of a *new* and fashionable Minor Theatre, at the instance of the female servant of a house in the Quadrant, in which the actress resides at present. The charge is, that the lady drenched the maid with the water of her own pail, because she refused to give up the scrubbing of the stairs at the time when a certain lordling was momentarily expected. The parties are to be heard to day, and we have no doubt, if the case begone into, it will produce great amusement to the lovers of scandal and domestic squabbles.

To-night the French company commencee a subscription of 20 nights, at the Haymarket Theatre, where they will continue till the beginning of June, the regular Haymarket season commencing on the the 15th of that month, for which a very strong *corps dramatique* is engaged.

A singer once complaining to Sheridan that himself and his brother, (both deemed simpletons,) had been ordered to take asses' milk, but that on account of its expensiveness, he hardly knew what he should do. 'Do,' cried Sheridan, 'why suck one another to be sure.'

The success of Madame Vestris as a manageress has put Mrs Waylett on her mettle, and she is looking out for a spot in the Savoy for the purpose of erecting a Theatre, of which she will, of course, be the leading star.

Fashionable Lounges

To the Editor of The Theatrical Observer.

Dear Mr Editor—I address you from the highly respectable house known as the *Mitre Tavern*, in Mitre Court, Fleet Street and kept by that indefatigable landlord, William Smith—here I find neatness, moderate charges, and dispatch—accommodation for commercial men—social and pleasant Segar Room—superior Welch rabbits, poached eggs, with Stout and Ales in the highest perfection—do pop in—just wish to say a word—beg pardon, hope I don't intrude—but will you excuse me, I have to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town.

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This Evening, (15th time,) a new Grand Romantic Opera, entitled

THE DÆMON;

OR, THE MYSTIC BRANCH.

With the whole of the Music from the Opera of Robert le Diable, by Mayerbeer.

The Scenery by Messrs Marinari, Andrews, Adams, Franklin, Hilliard, and Stanfield. The Dresses, from Drawings purchased at Paris, Mr Palmer, Mrs Coombs, &c, The Properties and Decorations by Mr Blamire, &c. The Machinery by Mr Nall. The Ballet arranged by Miss Barnett.

☞ *On this occasion Mr H. R. Bishop will preside in the Orchestra.*

Robert, (Duke of Normandy) Mr WOOD,
His Equerry, Mr COOKE, King of Sicily, Mr HATTON,
Bertram, (the [redacted] !) Mr H. PHILLIPS,
The Prince of Grenada, Mr HOWELL, Chamberlain Mr FENTON,
(THE PHANTOM PRINCE!!) Mr BARTLETT,
Alberti and Hubert, (Knights) Mr BEDFORD, & Mr YARNOLD,
Reimbaut, (a Minstrel) Mr TEMPLETON,
Isabella, (Princess of Sicily) Miss F. AYTON,
Alice, (a Norman Peasant) Mrs WOOD, Clarice, Miss FAUCIT,
The Abbess of St. Rosalie, Mademoiselle BASEKE,
(STATUE OF St. ROSALIE.....!!!)
Nuns—Mademoiselles Gear, Vallancy, Willmott, Webster, Clare,
Ladies of the Court—Mesdames Penley, Humby, Bedford;
Mademoiselles Pearson, Russell, Crawford, Smith, Chaplin, Jones.

Incidents and Succession of the Scenery:

SCENE 1—The Bay of Palermo—Andrews, with the Encampment of Duke Robert's Army. 2—State Apartment—Andrews, opening on the Terrace and Gardens of the Palace—grand Procession to the Tournament. 3—The Enchanted Forest, & View of the Field of the Tournament—Stanfield. 4—The Rocks of St. Rosalie—Stanfield, with the Cross of St. Irenius, and Dilapidated Monastery. 5—The Cloisters by Moonlight, exhibiting the Cemetery of the Nuns, and awful-re-animation—Stanfield, grand Incantation, and Robert's possession of the Mystic Branch. 6—Apartment of the Princess—Marinari. 7—Vestibule of the Cathedral of Parlermo—Marinari. 8—Nave of the Cathedral, with a splendid Tableau shewing the Destruction of the Demon, and the Union of Robert and the Princess.

To conclude, (28th time) the Domestic Drama, called

THE RENT DAY.

In the course of which will be realized the Subjects of the popular Engravings after WILKIE;—viz.

'The Rent Day,' & The Distraining for Rent.'

Grantley, Mr BRINDAL, Old Crumbs, Mr YOUNGE,
Martin Heywood, Mr WALLACK, Toby Heywood, Mr COOPER,
Bull-frog, Mr HARLEY, Hyssop, Mr BEDFORD,
Silver Jack, Mr H. WALLACK, Beanstalk, Mr HUGHES,
Rachel Heywood, Miss PHILLIPS, Polly Briggs, Mrs HUMBY.

To-morrow, Der Alchymist, and The Rent Day.

Theatre Roval, Covent Garden.

This Evening, (for the 7th time,) a new Tragedy, in 5 Acts, called

Francis the First.

With new Scenery, Dresses, and Decorations.

Francis the First, King of France, Mr J. MASON,
Charles, Duke of Alençon, Mr DIDDEAR,
Charles....Duke of Bourbon....Mr C. KEMBLE,
Laval, Mr G. BENNETT,
Vendome, Chabannes, } Old Generals, } Mr EVANS, Mr EGERTON,
Bonnivet, Mr DURUSET,
Gonzales, (a Spanish Confessor,) Mr WARDE,
Clement Marot, (a Poet,) Mr ABBOTT,
Lautree, Mr BAKER,
Triboulet, (the Court Jester,) Mr KEELEY,
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Louisa of Savoy, King's Mother, Miss F. KEMBLE,
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Margaret of Valois, the King's Sister, Miss TAYLOR,
Florise, Miss LEE.

To conclude with, a Drama with Music, called

Born to Good Luck;

Or, An Irishman's Fortune.

With new and appropriate Scenery, &c.

Count Malfi.....Mr F. MATTHEWS,
Count Manfredi, Mr DIDDEAR,
Coradino, Mr DURUSET, Rufo, Mr PAYNE,
Carlo, Mr SHEGOG,
Paudeen O'Rafferty.....Mr POWER,
Chairman, Mr ADDISON,
Pedro.....Mr IRWIN.
Countess Molinga, Mrs TAYLEURE,
Margaretta, Miss CAWSE, Nina, Miss H. CAWSE.

To-morrow, the Tragedy of Francis the First

THE

Theatrical Observer;

AND

Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice.."—OTHELLO.

No. 3208. *Tuesday, March* 27, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer.*

Drury Lane Theatre.

THE entertainments at this house last night were *The Dæmon,* and *The Rent Day.* A new Drama, by Planché, is in rehearsal, and will be shortly produced.

Covent Garden Theatre.

Francis the First, and *Born to Good Luck,* were acted here yesterday evening. It was expected that the first piece would have been obliged to be changed, as Miss Kemble was so ill in the morning that the rehearsal of *The Hunchback* was obliged to be put off.

Haymarket Theatre.

THE French Company, under the management of Messrs. Laporte, Cloup, and Pelissie, commenced their season last night at this Theatre with Scribe's Comedie Vaudeville 'La haine d'une femme,' 'Les Trois Quartiers,' and 'Les Cuisinieres'. The story of the first piece is as follows; a young widow, Ursule, (not a pretty name by the way,) has a fortune of twenty thousand livres per annum left her by an old man, who was in love with her, but being already in possession of a considerable fortune, she orders her solicitor to find out the legal heir to the inheritance, and restore it to him. This heir proves to be a young man Leon, who is violently in love with Ursule, but who having no hopes of a return, has hitherto concealed his love. Ursule is equally smitten with Leon, and in order that her passion for him may not be suspected is continually speaking ill of him, and he is told she hates him. When he is announced as being rich, two young ladies, who had previously rejected his hand when offered by his guardian, are anxious to marry him; but Ursule having discovered that she is beloved by Leon, revokes her gift of the inheritance, and then offers it with her hand, which is rapturously accepted. Madame Theodore made her her first appearance in this country in her original part of *Ursule,* and though she is neither young or pretty, played very agreeably. A Madlle. Olivier made her début as *Julliette,* (one of the young ladies,) and not only acted with considerable spirit, but also sang better than the generality of French actresses; she was greatly applauded. Mademoiselle St. Ange, *faute de mieux* played the lover. The second piece is the original of *Ups and Downs,* so often acted at Drury Lane. We can give no account of the last piece, as we did not remain, so much is lost between the pieces, that it becomes quite tiresome.—The house

was well attended. Previous to the commencement of the performances, the band played 'God Save the King,' but in a wretched manner, the company, however, with a true spirit of loyalty, applauded.

The following are the words of the Romance which Mr H. Phillips sings in the new Opera, *Der Alchymist*:

Oh! come with me my dearest,
Together we will rove,
Where nightingales are singing
In yonder leafy grove.
Mild, mildly stars are shining,
And soft the glowworm's light,
But softer rays are beaming,
From lover's eyes at night.

Thy plaintive lute shall banish
Each sorrow from thy breast,
Thy tender voice console thee,
And lull thy heart to rest.
Swift, swiftly then descend love,
Where moonlit bowers invite,
What sweeter strain can woo thee
Than lover's sighs at night.

Fashionable Lounges

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Dear Mr Editor—I address you from the highly respectable house known as the *Mitre Tavern*, in Mitre Court, Fleet Street, and kept by that indefatigable landlord, William Smith—here I find neatness, moderate charges, and dispatch—accommodation for commercial men—social and pleasant Segar Room—superior Welch rabbits, poached eggs, with Stout and Ales in the highest perfection—do pop in—just wish to say a word—beg pardon, hope I don't intrude—but will you excuse me, I have to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town.

Monday, I inspect the wonder of wonders, *The Gigantic Whale*, the length of which is 95 feet, at the handsome Pavilion, Charing-Cross,—hundreds of the curious, visit this Queen of the Seas, which excites the admiration, and astonishment of the public.

Tuesday, call at the Egyptian Hall Bazaar, Piccadilly, to visit that Phenomenon the *Highland Youth*, whose miraculous powers of *Double Sight* surpass belief. Science is baffled by this child, and in a less enlightened age, he and his father would have been burnt for wizards. His levees (every half-hour) are crowded by the *elite* of the land.

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Paudeen O'Rafferty.....Mr POWER,
Chairman, Mr ADDISON,
Pedro.....Mr IRWIN.
Countess Molinga, Mrs TAYLEURE,
Margaretta, Miss CAWSE, Nina, Miss H. CAWSE.

To-morrow, No Performance.

Theatre Royal, Drury Lane.

This Evening, (3d time,) a new Grand Romantic Opera, in 3 Acs, (the whole of the Music by Louis Spohr,) entitled

DER ALCHYMIST

Founded on the Novel by Washington Irving.

Arranged and adapted for the English Stage by Mr H. R. Bishop.

The Scenery painted by

Messsrs Marinari, Adams, Andrews, Franklin, & Stanfield.

Felix de Vasques, (The Alchymist) Mr E. SEGUIN,
Don Ramiro, Mr H. PHILLIPS,
Don Alonzo.....Mr WOOD,
Lopez, Mr TEMPLETON,
Alvar, Francesco, } Familiars of Inquisition, { MrBedford Mr Cooke,
Ebro, (a Gitana) Mr YARNOLD,
Inez, (Daughter of the Alchymist) Miss PEARSON,
Sybella, (a Morisco Girl) Mrs WOOD,
Fidalma, (the Duenna of Inez) Mrs C. JONES.

Gypsies—Mesdames C. Tompkins, East, B. Penley, Bedford, Mapleson, Jackson, Browne, &c. Messrs. Tayleure, Salter, Honner, Eaton, Fry, Bishop, G. Smith, &c.

The DANCES arranged by Miss BARNETT,

Principal Dancers—Mr GILBERT, and Miss BASEKE,

Assisted by the entire Corps de Ballet.

The following new Scenery has been painted for this Opera:

A picturesque Country, near Grenada—Interior of the Chamber of Inez—Saloon in the Palace of Ramiro—The Caves of the Sacred Furnaces—The Gardens of the 'Generaliffe,' on the Mountain of the Sun—The Laboratory of the Alchymist—The Garden and Ruins of the Mansion—A romantic View near Grenada—A Street in Grenada, with the Scaffold erected for the Auto-da'Fe.

To conclude, (29th time) the Domestic Drama, called

THE RENT DAY.

In the course of which will be realized the Subjects of the popular Engravings after WILKIE;—viz.

'The Rent Day,' & The Distraining for Rent.'

Grantley, Mr BRINDAL, Old Crumbs, Mr YOUNGE,
Martin Heywood, Mr WALLACK, Toby Heywood, Mr COOPER,
Bull-frog, Mr HARLEY, Hyssop, Mr BEDFORD,
Silver Jack, Mr H. WALLACK, Beanstalk, Mr HUGHES,
Rachel Heywood, Miss PHILLIPS, Polly Briggs, Mrs HUMBY.

To-morrow, a Selection of Antient and Modern Music.

THE

Theatrical Observer;

AND

Daily Bills of the Play.

' Nothing extenuate, nor set down aught in malice.."—OTHELLO.

No. 3209. *Wednesday, March* 28, 1832. *Price* 1*d.*

"The Play's the thing !"—Ask for *Thomas's Observer*

Covent Garden Theatre.

THERE was nothing which calls for criticism at either of the patent theatres last night; at this Theatre the performances were ***Francis the First,*** and ***Born to Good Luck.***

Drury Lane Theatre.

Der Alchymist, and *The Rent Day*, were performed, at this house, last evening, and attracted a good audience.

ADELPHI.—Two novelties were produced at this Theatre on Monday evening, one entitled *Nina; or, The Bride of the Galley Slave*, and the other *The Printer's Devil*. The first, which is a very mediocre affair, seems as if it had been concocted in great haste, in order to give Mrs Yates another opportunity of displaying her pathetic powers; but though she did her utmost, as indeed did all the rest of the *dramatis personæ*, the piece narrowly escaped damnation. The scene is laid in Leghorn, where Nina resides with an old woman who vends snuff and cigars, and to whose son Simon she is affianced. A dissipated young noble Volanto however wins her affections, and is so wrought on by the purity of Nina's love, that he determines to reform, and urges her to fly with him; she refuses, he draws a pistol and threatens to destroy himself, and Nina faints, the house is alarmed Volanto is charged with attempting Nina's life, is tried and sentenced to the Galleys. Nina pines after the galley slave, and Simon moved by her distress obtaines for her an interview with him, and generously yields her up to the Galerien, who is set free on condition of quitting his country for ever. The second piece was a ludicrous travestie on *Robert the Devil*, crammed full of puns and all kinds of broad jokes, some of which were rather too broad. The piece commences in burlesque imitation of the original with a company of tailors, &c. gaming, drinking porter, and singing. Reeve sings

"Tell me not of *Mere-beer*,
Porter is the best *composer.*"

The hero Bob. (Reeve.) is a tailor's apprentice, with a soul above buttons, who is patronized by an equivocal demon, a printer's devil; this demon appoints an interview with Bob in a church-yard, over which Whittington and his cat preside, here the ghosts of Bob's deceased comrades appear, and the devil is defeated by Whittington and his cat. The author has relied more on the dialogue than the situations

for the success of the piece and the incesssant laughter which attended the representation, shewed he had done wisely.

That clever actress, Mrs Glover, who has long been a widow bewitched, is now a real widow, her husband having died a short time since in the Marshalsea prison.

Her Royal Highness the Duchess of Kent forwarded on Monday by Messrs Coutts and Co. *unsolicited* £50 to the Covent Garden Theatrical Fund as her donation to the festival to be held to day in the Freemasons Hall, at which his Royal Highness the Duke of Sussex will preside.

It appears from private letters which have been received from America, that Mr Anderson had nearly experienced very rough treatment at Baltimore, for some porters and other low fellows had taken a barrel of tar to the Theatre, and intended, could they have got possession of his person, to have tarred and feathered him.

Heroine is perhaps as peculiar a word as any in our language: the first two letters of it are male, the first three female, the first four a brave man, and the whole a brave woman.

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Printed & Published every Morning, by E. Thomas, Exeter Street, opposite Exeter Hall Strand.—All letters to be post paid.

Theatre Royal, Drury Lane.

This Evening, A

GRAND MISCELLANEOUS
Selection of Music.

FROM THE MOST ESTEEMED WORKS OF

Handel, Haydn, Mozart, Spohr, C. M. Von Weber, Cimarosa, Auber, Rossini, Dr. Boyce, Neukomm, &c. &c.

Conductor, Mr H. R. BISHOP.

PART I.

The Overture to Neron.—Reiseger.

New Offertorium, Mr Phillips—Ecce Deus Salvator Mundi—C. E. Clifton.

Recitativo, Mrs H. R. Bishop—Infelice ch'io sono—ed Aria—Il mio Cor—Cimarosa.

New Grand Anthem—(MS.)—O praise the Lord.

Air, Mr Braham—O Absolom, my son.—Violoncello Obligato, Mr Hatton.

Grand Coronation Anthem—The King shall rejoice.

The Hymn of Eve, Miss Pearson—Dr. Arne.

Recit. Mr E Seguin—I feel the Deity,—Air—Arm, arm, ye brave!—and Chorus—We Come.

Recit. and Air, Mrs Wood—Ye Sacred Priests.

Chorus—Gloria in excelsis—Pergolesi.—The Solo parts by Miss Pearson, Mrs Mapleson, and Mr E. Seguin.

Air, Mrs Mapleson—O salutaris hostia.

Trio. Miss Pearson, Mrs Mapleson, and Mr E. Seguin—Sound toe loud timbrel—Avison.

Recit. Mr Templeton—Hence, vain deluding joys—and Air, Come thou Goddess.

Chorus- Fixed in his everlasting seat—Handel.

Duetto, Mrs Wood, & Mr T. Cooke—Qual anelante.

FINALE—Grand Chorus—Hallelujah.

AT THE END OF THE FIRST PART

Mr. DISTIN,

(Of his late Majesty's Band,) Will Perform, on the Trumpet,

The Voice Part of "The Soldier Tired"

PART I

Grand Selection from Rossini's 'Guillaume Tell.'
The Overture.
Chorus, Fair as a bride.
Quartette, Miss Pearson, Mrs Mapleson, Mr T.Cooke, and Mr Bedford—The stream is softly flowing.
Quintet, Miss Pearson, Mrs Mapleson, Mr T. Cooke, Mr Jones, and Mr Bedford, and Chorus—From the hills to the valley.
Recit. and Air, Mr Templeton—Orynthia.—Bishop.
Glee, Miss Pearson, Mrs Mapleson, Mr Templeton, and Mr Bedford—What fairy-like music.
Irish Air, Mrs Wood—Savourneen delish.
Air, Mr T. Cooke—Who would not love.—Cooke .
Air, Miss Pearson—We met.
Serenade, Mr Robinson, Mr Templeton, Mr Jones, and Mr Bedford—Sleep, gentle lady.
Air, Miss Pearson—The ray of hope—(Clarinet Obligato Mr Tripp.)—Bishop.
Glee and Chorus, Mr T. Cooke, Mr Templeton, Mr Robinson, and Mr Bedford—Flll me, boys.
New Air, Mr E. Seguin—Manhood.—Nelson.
Air. Mr Braham—The winter it is past.
Duetto, Mr T. Cooke and Mr E. Seguin—Che bella vita.—Generali.
Ballad, Mr Templeton—There lives a young lassie.'
The Grand Finale from Rossini's Zelmira.
Riedi al soglio—Mrs Wood. and Chorus.

PART III.

Grand Overture, Der Vampyr.—P. Lindpaintner.
Ballad, Miss Pearson—How soft the air.—C. Fisher.
Air, Mr Braham—The Bay of Biscay—Davy.
Glee, Miss Pearson, Mrs Mapleson, and Mr Bedford, and Chorus—The Red Cross Knights—Callcott.
Finale—Viva Enrico—The Solos by Miss Pearson, Mr Robinson, and Mr Bedford.—Pucitta.

To-morrow, Pizarro, and The Rent Day
Covent Garden—To-morrow, Francis the First, with The Marriage of Figaro.

THE

Theatrical Observer;

AND

Daily Bills of the Play.

'Nothing extenuate, nor set down aught in malice.."—OTHELLO.

No. 3210. *Thursday, March* 29, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer*

Drury Lane Theatre.

THERE was a varied selection of sacred and prophane music, at this house last night, from the works of Handel, Haydn, Mozart, Weber, Rossini, Auber and Spohr, some of which was executed in a style worthy of those great composers, though much was but indifferently done. Mr Phillips and Mrs Bishop being engaged at the Antient Concerts retired after having each sung once, and that at the opening. Mrs Wood sang 'Ye Sacred Priests,' and 'Savourneen Delish,' in her best manner. Braham 'Oh Absolom my son;' 'The Winter it is past, and 'The Bay of Biscay. Templeton was encored in 'Orynthia.' Seguin displayed his fine voice to great advantage in the air 'Arm, arm, ye brave!' At the end of the first part, Mr Distin performed the voice part of 'The Soldier Tir'd,' on the trumpet with great sweetness and delicacy of execution, and was rapturously encored. The house was tolerably full at half price.

It is said that Mr and Mrs Wood, and Mr Phillips, have thrown up their engagements at Drury Lane Theatre, rather than submit to any reduction of their salaries.

We paid a visit yesterday to the Exhibition of Paintings by Antient Masters, at Exeter Hall, in the Strand, which are intended to illustrate sacred history, and must confess to have been highly delighted by the view. There is not one bad picture in the collection, and many of them are of the very highest rank. This is, we believe, the first attempt at forming a collection of pictures entirely of a sacred character, which, considering that all the eminent painters have taken the greatest part of their subjects from the sacred histories is somewhat singular. In our confined space it is impossible to do justice to the many beautiful specimens of art this collection contains, but we must make particular mention of 'The Crucifixion,' carved in ivory, by that eccentric, but talented creature, Benevenuto Cellini, the exquisite finish of which, regarded as a mere work of art, independent of the association of ideas connected with the subject, renders it one of the *bijoux* of the *salon*. Amongst the pictures, those which struck us most, were 'Christ bearing his Cross,' by Morales, which is the finest specimen of that great artist we ever saw; the expression in the countenance of our blessed Saviour is truly divine. 'St. Peter delivered from Prison,' by Steenwyck, is a splendid picture; the perspective is truly admirable, and the perfect repose pervading the whole, is strictly in accordance with the subject. 'Samson and Dalilah,' by Jan Steen; the story of this picture is treated in a clear and spirited manner by the artist, and the coloring and grouping are in his best style.

The Interior of the Great Church at Antwerp,' by Peter Neess;

'The Prodigal Son,' by Preti, 'St. John Preaching,' by Adam Elsheimer,' and 'A Magdalen reposing,' by Elisabetta Serani, are also among the *chef d'œuvres* of the collection. There are some cabinet pictures of the highest class, No. 84, is a pair of real gems. The collection is not only calculated to delight the connoisseur, but it also offers a fine study for the artist, exhibiting as it does rare specimens of all the celebrated antient masters. This Exhibition cannot fail to meet with encouragement.

We perceive by the bills that Mr Sheridan Knowles's Play of *The Hunchback*, is to be produced on Thursday next, when he will undertake the arduous task of representing his own hero.

The actress who drenched her servant for disobedience of orders, having applied some *sovereign* remedies to appease the wrath of the *dripping* damsel, the warrant for her apprehension has been withdrawn.

Theatricals are in as bad a state at Paris as with us, the Opera Comique, and the Nouveautes are closed, and most of the other Theatres are going to ruin. The new Drama of *Louis XI*, has retreived the affairs of the Francois.

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Lautree, Mr BAKER,
Triboulet, (the Court Jester,) Mr KEELEY,
Marlon, Mr PAYNE.

Louisa of Savoy, King's Mother, Miss F. KEMBLE,
Françoise de Foix, Miss E. TREE,
Margaret of Valois, the King's Sister, Miss TAYLOR,
Florise, Miss LEE.

To conclude with, Mozart's Opera of The

Marriage of Figaro.

Count Almaviva, Mr WRENCH,
Figaro, Mr G. PENSON, Fiorello, Mr DURUSET,
Basil, Mr MORLEY,
Antonio, Mr BARTLEY, Sebastian, Mr BENEDICT,
Cherubino, (the Page,) Miss TAYLOR,
Countess Almaviva.....Miss INVERARITY,
Susanna, Miss SHIRREFF,
(Their 4th Appearance in those Characters.)
Barbarina, Miss CAWSE, Marcelina. Mrs DALY.

To-morrow, No Performance.

Theatre Royal, Drury Lane.

This Evening, the Tragic Play of

PIZARRO.

Rolla, Mr WALLACK,
Ataliba, Mr C. JONES, Orozembo, Mr YOUNGE,
Blind Man, Mr ANDREWS,
Orano, Mr YARNOLD, Topac, Miss CHAPLIN,
Cora, Miss PHILLIPS.
Pizarro.....Mr H. WALLACK,
Alonzo, Mr COOPER, Las Casas, Mr THOMPSON,
Valverde, Mr BRINDAL,
Sentinel, Mr SALTER. Almagro, Mr COOKE,
Davilla, Mr FENTON.
Elvira.....Mrs FAUCIT.

In Act 2,--The Temple of the Sun.

High Priest, Mr TEMPLETON,
Priests, *Virgins*, *Matrons*, *&c*,--Messrs. Bedford,
Tayleure, Perry, Ross, Eaton, Bishop, &c.
Mrs Humby, Mrs B. Penley, Mrs C. Tompkins,
Miss Faucit, Mrs Mapleson, Mrs Bedford,
Miss Crawford, Mrs Orger, Mrs Brudenell, &c. &c

After which, the Last New

DIORAMA,

Designed and Painted by Mr Stanfield.
From Sketches taken on the Spot, during his last Continental Tour,
Displaying
Venice and its Adjacent Islands.

To conclude, (30th time) the Domestic Drama, called

THE RENT DAY.

In the course of which will be realized the Subjects of the popular Engravings after WILKIE;—viz.
'The Rent Day,' & The Distraining for Rent.'
Grantley, Mr BRINDAL, Old Crumbs, Mr YOUNGE,
Martin Heywood, Mr WALLACK, Toby Heywood, Mr COOPER,
Bull-frog, Mr HARLEY, Hyssop, Mr BEDFORD,
Silver Jack, Mr H. WALLACK, Beanstalk, Mr HUGHES,
Rachel Heywood, Miss PHILLIPS, Polly Briggs, Mrs HUMBY.

THE
Theatrical Observer;
AND
Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice.."—OTHELLO.

No. 3211. *Friday, March* 30, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer*

Drury Lane Theatre.

SHERIDAN'S Tragic Play of *Pizarro*, which is now become a complete dramatic *pis aller*, was performed at this Theatre last night, followed by Stanfield's Diorama, and *The Rent Day*. On Thursday next, Planché's new Historical Drama will be brought out.

Covent Garden Theatre.

Francis the First, and *The Marriage of Figaro*, were the performances at this house yesterday evening.

On Wednesday, the 16th Anniversary Dinner in aid of that excellent charity, the Theatrical Fund for assisting aged and infirm actors and actresses belonging to this establishment, took place at the Freemasons' Tavern, the Marquis of Clanricarde in the Chair. We regret to say that the benevolent Duke of Sussex, who was to have presided, was prevented by illness; he wrote to Mr Fawcett, stating, that no other cause should have prevented his attendance, and expressing his disappointment. The company was not so numerous as on former occasions, nor was the collection so large, the amount not reaching £1000, and it has been from £1200 to £1300. The funds of the society are, however, in so flourishing a state, that Mr Fawcett said they should be enabled to advance, as a bonus, one fourth of the annuities payable to all those annuitants who had subscribed 21 years. Among the donations were 100 guineas from his Majesty, and £50 each from the Duchess of Kent, the Duchess of St. Albans, and the Duke of Bedford.

The Parisians have been lately crowding the Académie Royale de Musique, to witness the representation of a new Ballet, entitled *La Sylphide*, which is founded on the story of a sylph falling in love with a rustic, and carrying him off to the woods, where with the assistance of her aerial companions, she endeavours to reconcile him to captivity. The lover annoyed by the occasional flights of his mistress, finds means by the aid of a sorceress to clip her wings, when she immediately dies, is borne to the skies by her sister sylphs, and the unhappy rustic falls lifeless on the ground. The French critics are in raptures with this ballet, and say that nothing can equal the beauty of the *coup d'œil* when the sylph and a dozen of her companions float in the air, without the spectator being able to detect by what agency they are supported. This ballet had nearly proved fatal to Taglioni, for during a rehearsal the wires by which she was suspended gave way, and she fell from a great height on the stage, and was seriously injured.—This graceful *danseuse* is to be married in May to M. Beauvoisin.

Theatre Royal, Drury Lane.

This Evening. A

GRAND MISCELLANEOUS
Selection of Music.

FROM THE MOST ESTEEMED WORKS OF

Handel, Haydn, Mozart, Spohr, C. M. Von Weber, Cimarosa, Auber, Rossini, Dr. Boyce, Neukomm, &c. &c.

Conductor, Mr H. R. BISHOP.

PART I.

To commemorate the Centenary of the Birth of Joseph Haydn, a grand Selection from

THE CREATION,

AND

THE SEASON.

From The Creation:

Introduction,—Chaos.

Recit. accompanied, Mr Phillips—In the beginning Chorus, And the Spirit of God.

Recit. Mr Braham—And God saw the light—and Air, Now vanish.

Chorus—Despairing, cursing.

Recit. Mr Bedford—And God made the Firmament.

Air, Mrs H. R. Bishop—and Chorus—The Marvellous work.

The Dead March in Saul, (with additional Accompaniments.)—Handel.

Tribute of respect to the Memory of Clementi.

From the Seasons:

Quartet, Miss Pearson, Mrs Mapleson, Mr T. Cooke. and Mr Bedford—Come gentle spring,—& Chorus.

Recit. Mr Phillips—At last the bounteous sun—and Air, With joy the impatient husbandman.

Miss Pearson—What tho' I trace.—Handel.

From the Creation.—Recit. Mr Braham—And God created man—and Air, In native worth.

The Creation.—Recit. Mrs Wood—And God said—And Air, With verdure clad.

Recit. Mr T. Cooke—And the heavenly host—Chorus, Awake the harp.

New Quartetto Benedictus.—S. Wesley Jun.
Mrs H. R. Bishop, Mr T. Cooke, Mr Robinson, & Mr Phillips.
Grand Finale from The Creation.
Recit. Mr Phillips—And God created.
Finale—Trio, Mrs Wood, Mr Braham, & Mr Phillips, Most beautiful appear,—and Grand Chorus—The Lord is great.

AT THE END OF THE FIRST PART

Master VIOTTI COLLLINS,
Son of the "English Paganini."
WILL PERFORM
BRILLIANT VARIATIONS ON THE VIOLIN.

PART II.

Mozart's Overture to Idomeneo.
Haydn's Grand Chorus—The arm of the Lord.
Quartetto, Mrs H. R. Bishop. Mr T. Cooke, Mr Robinson, and Mr Phillips—Adeste Fideles.
Recit. and Air, Mr Phillips—Rolling in foaming billows—Haydn.
Aria, Mrs H. R. Bishop—Vengo a voi.—Con Coro.
Recit. Mr Braham—Deeper and deeper still,—and Air—Waft her angels—Handel.
Grand Chorus—For unto us—Handel.
Air, Miss Pearson—Holy, holy—Handel.
Aria, Mr E. Seguin—Qui sdegno—Mozart.
Haydn's Storm Chorus, from "The Seasons."
Aria, Mrs Wood—Gratias agimus—Clarinet Obligato, Mr Willman.
Air, Mr Templeton—Softly rise, O southern breeze, (Bassoon Obligato, Mr Godfrey.)
Recit. Mr Phillips—And God said, let the earth,—Air, Now Heaven in fullest glory shone.
Grand Scene from "The Creation."
Recit. Mr Braham—And God said,—Air. In splendour bright.
Grand Chorus—The Heavens are telling.—The Solo parts by Mrs Wood, Mr Braham, & Mr Phillips.

AT THE END OF THE SECOND PART.

Mr. DISTIN,

(Of his late Majesty's Band,) Will Perform, on the Trumpet,
The Voice Part of "The Soldier Tired"

PART III.

A GRAND MISCELLANEOUS ACT.

Overture—La Gazza Ladra—Rossini.
Air, Miss Pearson—Even as the Sun—C. Horn.
Air, Mrs Wood—The Minstrel Boy.
Air, Mr Braham—The Bay of Biscay– Davy.
Laughing Song—Mr Phillips—Haste thee, ny mph, and Chorus—Handel.
Air, Mr Templeton—There lives a young lassie.
Grand Chorus.—Achieved is the glorious work.

Fashionable Lounges

To the Editor of The Theatrical Observer.

DEAR MR EDITOR—I address you from the highly respectable house known a the *Mitre Tavern*, in Mitre Court, Fleet Street, and kept by that indefatigable landlord, William Smith—here I find neatness, moderate charges, and dispatch—accommodation for commercial men—social and pleasant Segar Room—superior Welch rabbits, poached eggs, with Stout and Ales in the highest perfection—do pop in—just wish to say a word—beg pardon, hope I don't intrude—but will you excuse me, I have to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town.

Monday, I inspect the wonder of wonders, *The Gigantic Whale*, the length of which is 95 feet, at the handsome Pavilion, Charing-Cross,—hundreds of the curious, visit this Queen of the Seas, which excites the admiration, and astonishment of the public.

Tuesday, call at the Egyptian Hall Bazaar, Piccadilly, to visit that Phenomenon the *Highland Youth*, whose miraculous powers of *Double Sight* surpass belief. Science is baffled by this child, and in a less enlightened age, he and his father would have been burnt for wizards. His levees (every half-hour) are crowded by the *elite* of the land.

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On Friday, I pop in to examine *Miss Linwood's* curious Needle-Work, in Leicester Square—just added other beautiful specimens of her art.

Saturday evening call in at BRETT's. 109, Drury Lane, for my weekly allowance of *Cream of the Valley*, and Patent Brandy, as recommended by my Physician. Can't bear to give trouble, so just pop a couple of bottles in my pockets, and order a gallon of each to be sent to Mrs.——, who, though a most exemplary member of the Temperance Society, has no objection to a drop of good stuff, taken *medicinally*.

Last night I had a puzzler ;–just as I was putting on my night-cap, "Paul," said Mrs. Pry, 'what is more brilliant than Peak's wit, or blacker than Miss Love's eyes? I made a hit–*Warren's Jet Blacking!*—Isn't that a good one?—but I intrude, beg pardon, your's &c.

PAUL PRY.

Printed & Published every Morning, by E. THOMAS, Exeter Street, opposite Exeter Hall Strand.—All letters to be post paid.

THE

Theatrical Observer;

AND

Daily Bills of the Play.

'Nothing extenuate, nor set down aught in malice.."—OTHELLO.

No. 3212. *Saturday, March* 31, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer.*

Drury Lane Theatre.

THE Musical Performance at this house last night commenced with a Selection from Haydn's *Creation* and *Seasons*, to commemorate the centenary of the birth of that great composer, whose imagination would seem to have been touched with hallowed fire, so deliciously sweet and expressive are his wonderful compositions. The Selection was executed both in the vocal and instrumental department with great talent, and was received with all the applause which such music must ever command. Phillips's rich mellow voice and his pure style peculiarly fit him for the execution of sacred music, and he gave the recitative 'In the beginning' admirably, and his air, 'With joy the impatient husbandman,' was an effort worthy his great vocal fame. Mrs Wood sang 'With verdure clad,' and 'Gratias Agimus,' the latter with Clarinet obligato by Willman. Mrs Bishop sang an Italian aria in fine style, and Seguin displayed his fine voice to great advantage in Mozart's 'Qui sdegno.' There were bills posted at the door announcing the illness of Miss Pearson, and that her songs would be omitted.—Between the Parts, Master Collins, and Mr Distin, repeated their performances on the violin and trumpet, and were each tumultuously applauded and encored.—The house was wretchedly thin till after the admission of the second-price.

NEW STRAND THEATRE.—Rayner has got up an entertainment at this house for the Wednesdays and Fridays during lent. It is in six parts, and is called *Lenten Lucubrations*. The first part is a monologue entitled *The World as it Runs*, in which Rayner acquits himself with great spirit. The other parts are of a varied nature, viz. an Interlude, 'Disguises' for the display of the precocious talent of a Master Carberry; Ventriloquism by a clever fellow yclept Benesontag;—Conjuring by Ramo Samee; Illuminated Devices; and Dissolvent Views, the whole forming an amusing *melange.*

Miss Ferguson takes her Benefit at the New Strand Theatre on Tuesday next, for which occasion she has provided a most excellent bill of fare, and we sincerely hope she may have a bumper; for Miss Ferguson is not only a pretty girl and pleasing actress, but she is also an exemplary private character, being the sole support of a widowed mother and her numerous family.

The Hon. Mr T. Duncombe who presided at the late meeting at the Strand Theatre, has transmitted to Mr Rayner £10 in aid of the

cause for which the meeting was convened, accompanied by a note expressing his hopes that the obnoxious restrictions will be removed on the Minors.

The proprietors of Covent Garden have at last finally settled that the letting of their Theatre shall be entrusted to G. Robins. Six candidates are already named as likely to compete with Laporte for the lease. Mr Price is one of the six.

Sterling Applause.—Lord Bolingbrooke was so pleased with Barton Booth's performance of *Cato*, at Drury Lane Theatre, in 1712, that one night, during the progress of the play, he presented the actor with 50 guineas from the stage-box, an example which was immediately followed by Bolingbrooke's political opponents.

The new Drama to be produced at Drury Lane, next Thursday, is entitled *The Compact.*

We are happy to hear that Fanny Kemble's Tragedy has already reached a fifth edition.

There is no truth in the report that Madame Vestris was about to open a Theatre, near Queen Square, Westminster.

Fashionable Lounges

To the Editor of The Theatrical Observer.

Dear Mr Editor—I address you from the highly respectable house known a the *Mitre Tavern*, in Mitre Court, Fleet Street, and kept by that indefatigable landlord, William Smith—here I find neatness, moderate charges, and dispatch—accommodation for commercial men—social and pleasant Segar Room—superior Welch rabbits, poached eggs, with Stout and Ales in the highest perfection—do pop in—just wish to say a word—beg pardon, hope I don't intrude—but will you excuse me, I have to mention that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town.

Monday, I inspect the wonder of wonders, *The Gigantic Whale*, the length of which is 95 feet, at the handsome Pavilion, Charing-Cross,—hundreds of the curious, visit this Queen of the Seas, which excites the admiration, and astonishment of the public.

Tuesday, call at the Egyptian Hall Bazaar, Piccadilly, to visit that Phenomenon the *Highland Youth*, whose miraculous powers of *Double Sight* surpass belief. Science is baffled by this child, and in a less enlightened age, he and his father would have been burnt for wizards. His levees (every half-hour) are crowded by the *elite* of the land.

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Printed & Published every Morning, by E. Thomas, Exeter Street, opposite Exeter Hall Strand.—All letters to be post paid.

Theatre Roval, Covent Garden.

This Evening, (for the 10th time,) a new Tragedy, in 5 Acts, called

Francis the First.

With new Scenery, Dresses, and Decoration

Francis the First, King of France, Mr J. MASON,
Charles, Duke of Alençon, Mr DIDDEAR,
Charles....Duke of Bourbon....Mr C. KEMBLE,
Laval, Mr G. BENNETT,
Vendome, Chabannes, } Old Generals, { Mr EVANS, Mr EGERTON,
Bonnivet, Mr DURUSET,
Gonzales, (a Spanish Confessor,) Mr WARDE,
Clement Marot, (a Poet,) Mr ABBOTT,
Lautree, Mr BAKER,
Triboulet, (the Court Jester,) Mr KEELEY,
Marlon, Mr PAYNE.

Louisa of Savoy, King's Mother, Miss F. KEMBLE,
Françoise de Foix, Miss E. TREE,
Margaret of Valois, the King's Sister, Miss TAYLOR,
Florise, Miss LEE.

After which, the Ballet of

Auld Robin Gray.

Auld Robin Gray, Mr TURNOUR,
Principal Dancers—Mr D'ALBERT, Messrs. Bender, Addison, Collett, J. Cooper, Heath, &c.
Mesdames Bedford, Vedy, Thomassin, Davis, Ryals, Blaire, &c.

To conclude with, the Entertainment of

ROSINA.

Belville, Mr WILSON, William, Mr KEELEY,
Capt. Belville, Mr DURUSET,
Rustic, Mr EVANS, Patrick, Mr TURNOUR.
Rosina, Miss E. ROMER,
Phœbe, Miss CAWSE, Dorcas, Mrs TAYLEURE.

On Monday, Francis the First, and The Barber of Seville.

Theatre Royal, Drury Lane.

This Evening, the Opera of

Rob Roy Macgregor.

Sir Frederick Vernon, Mr YOUNGE,
Rashleigh Osbaldistone.....Mr H. WALLACK,
Owen, Mr PERRY,
Francis Osbaldistone, Mr TEMPLETON,
Captain Thornton.....Mr THOMPSON,
Dougal, Mr J. RUSSELL,
Rob Roy Macgregor Campbell, Mr WALLACK,
Major Galbraith, Mr BEDFORD,
Bailie Nicol Jarvie.....Mr HARLEY,
M'Stuart, Mr YARNOLD,
Jobson, Mr SALTER, Andrew, Mr HUGHES.

Diana Vernon, Miss PEARSON,
Katty, Mrs PENLEY, Mattie, Miss CRAWFORD,
Helen Macgregor, Mrs FAUCIT.

To conclude, (31st time) the Domestic Drama, called

THE RENT DAY.

In the course of which will be realized the Subjects of the popular Engravings after WILKIE;—viz.

'The Rent Day,' & The Distraining for Rent.'

Grantley, Mr BRINDAL, Old Crumbs, Mr YOUNGE,
Martin Heywood, Mr WALLACK, Toby Heywood, Mr COOPER,
Bull-frog, Mr HARLEY, Hyssop, Mr BEDFORD,
Silver Jack, Mr H. WALLACK, Beanstalk, Mr HUGHES,

Rachel Heywood, Miss PHILLIPS, Polly Briggs, Mrs HUMBY.

On Monday, Romeo and Juliet; Romeo, Mr Wallack, Mercutio, Mr Jones, Juliet, Miss Phillips; with Stanfield's Grand Diorama, and Masaniello; Masaniello, (first time) Mr Templeton.

THE

Theatrical Observer;

AND

Daily Bills of the Play.

'Nothing extenuate, nor set down aught in malice.."—OTHELLO.

No. 3213. *Monday, April* 2, 1832. *Price* 1*d.*

"The Play's the thing !"—Ask for *Thomas's Observer*

Covent Garden Theatre.

ON Saturday evening there was a very poor house here till half-price, when it somewhat mended; Miss Romer appearing, for the first time, as *Rosina,* in the musical afterpiece of that name. She sang Shield's sweet music extremely well, and was encored in two of her songs. Mrs Keeley played and sang with great spirit as *William;* her duet with Miss Cawse was encored. *Francis the First* preceded *Rosina.* Miss Fanny Kemble is going to play *Lady Macbeth,* for her father's benefit; we understand that she received £400 from Mr Murray for the copyright of her Tragedy, and is to have £100 for every three nights it is performed at Covent Garden, until the 12th night, making £400 for the 12 nights, after which it becomes the property of the Theatre.

Drury Lane Theatre.

Rob Roy, and *The Rent Day,* were performed here, on Saturday night, to a very scanty audience. We understand that Captain Polhill stated to his principal performers in the beginning of last week that the nightly receipts of the house during the entire season had only averaged £201, whilst the expenses had been £240, consequently that he had sustained a loss of £39 on every performance, making his total loss near £10,000. He then suggested that a similar arrangement as to the reduction of salaries should be made as that which had been effected at Covent Garden. Mrs.Wood and her husband, and H. Phillips immediately declared they would sooner cancel their articles, and they are no longer members of this company. The other performers have not as yet come to any decision, but it is certain they must consent to a very considerable reduction of their salaries, as it is in contemplation to lower the prices of the two great Theatres, the boxes to 5s. Pit 2s. 6d. Gallery 1s. 6d. doing away with the shilling gallery. A scheme is also in agitation to play Comedy at one Theatre and Tragedy at the other, so that each Theatre may not be compelled to keep two companies;—we doubt if this plan is likely to succeed.

King's Theatre.

DONIZETTI'S Opera buffa *Olivio e Pasquale,* was acted on Saturday night, for the first time in this country, and was received in a most gracious manner by the fullest house of the season. There is no novelty either in the plot or the music, the latter being a direct imitation

of Rosini, and the former very like our *Clandestine Marriage*.—Isabella is in love with a clerk in her father's employment, and on the arrival of the man intended for her husband by her father, she throws herself on his generosity, and avows her love for another; when he with the aid of her good-natured uncle at length gains the consent of her father to her marriage. Madame Meric as the heroine sang charmingly, and was well supported by Curioni, a duet between them was the only encore of the evening. Galli was very humorous as the Uncle, and Mariani respectable as the father. After the Opera a new and really splendid ballet was produced, and was most enthusiastically applauded, it is the composition of M. Albert, who was called for at its termination, to receive the gratulations of the audience; and the music, which was appropriate and pleasing, is by Count Gallenberg. The story of the Ballet is founded on the attempts of a sorceress to win the affections of a youth named Floridor who is affianced to Fleur d' Epine, she effects her object by the means of a magic ring, which compels the wearer to love the donor of it. The arts of the sorceress are, however, frustrated by a benevolent fairy, and the lovers are eventually made happy, The costumes are varied, picturesque, and splendid, and the scenery of the most beautiful description; the last scene in which there are revolving stars of glory, is one of the most magnificent things we ever witnessed, and called forth shouts of applause.

Fashionable Lounges

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Theatre Royal, Drury Lane.

This Evening, Shakspeare's Tragedy of

Romeo and Juliet.

Prince of Verona, Mr C. JONES,
Paris, Mr BRINDAL, Montague, Mr THOMPSON,
Romeo, Mr WALLACK,
Capulet, Mr ANDREWS, Mercutio, Mr JONES,
Friar Lawrence, Mr COOPER,
Benvolio, Mr YOUNGE. Apothecary, Mr HUGHES,
Friar John, Mr Howell. Page, Miss Chaplin,
Balthazar, Mr Honner,
Sampson, SALTER, Gregory, Mr YARNOLD,
Peter, Mr J. RUSSELL.
Lady Capulet.....Mrs FAUCIT,
Juliet, Miss PHILLIPS,
Nurse.....Mrs C. JONES.

In Act 1.—A Masquerade Scene.

In Act V.—A Funeral Procession to the Monument of the Capulets, with a Dirge.

After which, the Last New

DIORAMA,

Designed and Painted by Mr Stanfield.
From Sketches taken on the Spot, during his last Continental Tour, Displaying
Venice and its Adjacent Islands.

To conclude with the Grand Opera of

MASANIELLO.

Masaniello, Mr HORN,
(Who with the kind permission of Madame Vestris, will perform it on this occasion.)
Don Alphonso, Mr T. COOKE, Pietro, Mr BEDFORD,
Ruffino, Mr SALTER, Lorenzo, Mr COOKE,
Commissioner. Mr FENTON, Moreno, Mr YARNOLD,
Selva, Mr HONNER,
Elvira, (6th time). Mrs BELVILLE PENLEY, (late Miss FIELD,)
Fenella, Miss KENNETH.

A Spanish Bolero,

By Mr GILBERT, and Miss BASEKE.

Theatre Royal, Covent Garden.

This Evening, (for the 11th time,) a new Tragedy, in 5 Acts, called

Francis the First.

With new Scenery, Dresses, and Decoration

Francis the First, King of France, Mr J. MASON,
Charles, Duke of Alençon, Mr DIDDEAR,
Charles....Duke of Bourbon....Mr C. KEMBLE,
Laval, Mr G. BENNETT,
Vendome, } Old Generals, } Mr EVANS,
Chabannes, } Mr EGERTON,
Bonnivet, Mr DURUSET,
Gonzales, (a Spanish Confessor,) Mr WARDE,
Clement Marot, (a Poet,) Mr ABBOTT,
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Marlon, Mr PAYNE.

Louisa of Savoy, King's Mother, Miss F. KEMBLE,
Françoise de Foix, Miss E. TREE,
Margaret of Valois, the King's Sister, Miss TAYLOR,
Florise, Miss LEE.

To conclude with, the Opera of

The Barber of Seville.

Count Almaviva, Mr WRENCH,
Figaro.....(the Barber).....Mr G. PENSON,
Dr. Bartolo.....Mr REYNOLDSON,
Argus, Mr IRWIN,
Basil, Mr MORLEY, Fiorello, Mr WILSON,
Tallboy, Mr HENRY,
Officer of the Guard.....Mr BENEDICT,
Notary, Mr TURNOUR.
Rosina.....Miss INVERARITY,
Marcellina, Miss HORTON.

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AND

Daily Bills of the Play.

'Nothing extenuate, nor set down aught in malice.."—OTHELLO.

No. 3214. *Tuesday, April* 3, 1832. *Price* 1*d.*

"The Play's the thing !"—Ask for *Thomas's Observer*

Covent Garden Theatre.

LAST night, at this Theatre, after the Tragedy of *Francis the First,* the comic Opera of *The Barber of Seville* was performed. Miss Inverarity made a delightful *Rosina*, playing with great spirit, and giving all the charm of her pure and silvery voice and perfect intonation to the sweet music of Rossini; she was greatly applauded throughout. G. Penson's *Figaro* was, as it always is, truly excellent, and Wrench and Reynoldson were efficient representatives of the Count, and *Dr. Bartolo.* A new Grand Chinese Spectacle is in preparation at this house for Easter Monday.

Drury Lane Theatre.

Romeo and Juliet is supposed to have been the first play Shakspeare wrote, and is the only Tragedy which he founded entirely on a love story. It was said by a very clever critic, that "whatever is most intoxicating in the ardour of a southern spring, languishing in the song of the nightingale, or voluptuous in the first opening of the rose, is to be found in this poem." It's performance at this house last night was not distinguished by any extraordinary display of talent.—Miss Phillips's *Juliet* though a clever piece of acting is not sufficiently impassioned, she does not appear to have that depth of feeling which *Juliet* describes in the lines

"My bounty is as boundless as the sea,
My love as deep."

Wallack's *Romeo* was very good, and Cooper, Brindal, and Mrs C. Jones, were excellent in their respective characters. Jones's *Mercutio* was wretchedly bad. Stanfield's Diorama and Masaniello followed the Tragedy. Mr Horn, by permission of Madame Vestris, played *Masaniello* inconsequence of the secession of Wood. *The Compact* which is to be brought out here on Thursday, is founded on a story related in Inglis's Spain in 1830, of a compact entered into between the Arch-Bishop of Grenada, and a celebrated Bandit Polinario.—The time of the piece is thrown back a few years, and the action of *Polinario,* (now a guard to a Diligence) is transferred to another famous chieftain named *Juan Rarogos*; this has been done to connect the main incident with other historic matter. A young lady named Evans, daughter of a deceased clergyman, will make her début at this Theatre soon after Easter, as *Rosetta,* in *Love in a Village.*

That venerable Nestor of European literature, Goëthe, died at Weimar, on the 22d ult. in the 83rd year of his age: though so far advanced in years, up to the day of his death he talked with confidence of finishing his Faust, and of executing other very elaborate literary works.

The following ludicrous circumstance occurred during the performance of *Othello*, at a provincial town in the north. In the scene where *Othello* enquires of *Desdemona* for the handkerchief, and says 'An Egyptian did it to my mother give,' a bumpkin, in the pit, roared out, 'That's a nation lie Maester Black Chops, it ware nae gypsy that did gie it, it be my Meary, who lent it the poor thing to come here to hact wi' it. I bought it mysen yester e'en, and if she hae lost it, why she mun buy another, there be plenty more like un at John Tummas's in 't High Street.

Fashionable Lounges

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Printed & Published every Morning, by E. Thomas, Exeter Street, opposite Exeter Hall Strand.—All letters to be post paid.

Theatre Royal, Drury Lane.

This Evening, the Comedy of

The Hypocrite.

Doctor Cantwell, Mr FARREN,
Col. Lambert, Mr COOPER, Seward, Mr YOUNGE,
Darnley, Mr BRINDAL,
Sir John Lambert..... Mr ANDREWS,
Maw-worm, Mr HARLEY,
Tipstaff..... Mr C. Jones.
Old Lady Lambert, Mrs C. JONES,
Young Lady Lambert, (first time,) Miss KENNETH,
Charlotte, (first time,) Miss PHILLIPS,
Betty, Mrs EAST.

After which, the Drama of

THE BRIGAND.

Prince Bianchi, Governor of Rome.....Mr YOUNGE,
Albert, Mr H WALLACK, Theodore, Mr BRINDAL,
Count Caraffa, Mr EATON, the Cardinal-Secretary, Mr FENTON,
Nicolo, Mr J. RUSSELL, Fabio, Mr HUGHES,
Alassandro Massaroni, (*The Brigand Chief*) Mr WALLACK,
Rubaldo, [his Lieutenant] Mr BEDFORD,
Spoletto, Mr EAST, Uberto, Mr ROBINSON,
Ottavia.....[Prince Bianchi's Niece].....Miss GORDON,
Maria Grazie, [the Brigand's Wife] Miss FAUCIT.

To conclude, (32d time) the Domestic Drama, called

THE RENT DAY.

In the course of which will be realized the Subjects of the popular Engravings after WILKIE;—viz.

'The Rent Day,' & The Distraining for Rent.'

Grantley, Mr BRINDAL, Old Crumbs, Mr YOUNGE,
Martin Heywood, Mr WALLACK, Toby Heywood, Mr COOPER,
Bull-frog, Mr HARLEY, Hyssop, Mr BEDFORD,
Silver Jack, Mr H. WALLACK, Beanstalk, Mr HUGHES,
Rachel Heywood, Miss PHILLIPS, Polly Briggs, Mrs HUMBY.

To-morrow, A Grand Performance of Music.

Theatre Royal. Covent Garden.

This Evening, (for the 12th time,) a new Tragedy, in 5 Acts, called

Francis the First.

With new Scenery, Dresses, and Decoration

Francis the First, King of France, Mr J. MASON,
Charles, Duke of Alençon, Mr DIDDEAR,
Charles....Duke of Bourbon....Mr C. KEMBLE,
Laval, Mr G. BENNETT,
Vendome, Chabannes, } Old Generals, { Mr EVANS, Mr EGERTON,
Bonnivet, Mr DURUSET,
Gonzales, (a Spanish Confessor,) Mr WARDE,
Clement Marot, (a Poet,) Mr ABBOTT,
Lautree, Mr BAKER,
Triboulet, (the Court Jester,) Mr KEELEY,
Marlon, Mr PAYNE.

Louisa of Savoy, King's Mother, Miss F. KEMBLE,
Françoise de Foix, Miss E. TREE,
Margaret of Valois, the King's Sister, Miss TAYLOR,
Florise, Miss LEE.

To conclude with, Mozart's Opera of The

Marriage of Figaro.

Count Almaviva, Mr WRENCH,
Figaro, Mr G. PENSON, Fiorello, Mr DURUSET,
Basil, Mr MORLEY,
Antonio, Mr BARTLEY, Sebastian, Mr BENEDICT,
Cherubino, (the Page,) Miss TAYLOR,
Countess Almaviva.....Miss INVERARITY,
Susanna, Miss SHIRREFF,
(Their 5th Appearance in those Characters.)
Barbarina, Miss CAWSE, Marcelina. Mrs DALY.

To-morrow, No Performance.

THE
Theatrical Observer;
AND
Daily Bills of the Play.

'Nothing extenuate, nor set down aught in malice.."—OTHELLO.

No. 3215. *Wednesday, April* 4, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer.*

Covent Garden Theatre.

THE entertainments at this house yesterday evening were *Francis the First*, and *The Marriage of Figaro.*—The dress circle was well filled, but the other parts of the house were very thin, till after the admission of the second-price.

Drury Lane Theatre.

THE Comedy of *The Hypocrite* was performed here last night, Mr Farren personating its hero, and Miss Phillips, (for the first time,) its heroine. *Doctor Cantwell* is not a part altogether suited to Mr Farren's peculiar style of acting; his tones are too harsh and abrupt, and his manner is not sufficiently cringing and subtle. Miss Phillips's conception of the character of *Charlotte* was good, but her performance, viewed as a whole, was tame, though there were occasional gleams of spirit. Miss Kenneth assumed, for the first time, the character of *Young Lady Lambert,* and played it as well as it was possible; there is something particularly pleasing in this lady's speaking voice. Harley's *Mawworm* was irresistibly laughable without buffoonery. Cooper, Brindal, and Mrs C. Jones, filled up the cast with credit to themselves and their author. *The Brigand, and The Rent Day,* followed the Comedy.—The house was very full.

ADELPHI.—On Monday evening, another new piece was performed at this Theatre, entitled *His Highness the German Prince,* and was moderately successful. This bagatelle, which is ascribed to the pen of Lord Levison Gower, is intended to ridicule the folly of our countrymen in courting every foreign adventurer who chooses to try the gullibility of John Bull by assuming a pompous sounding title, and sporting plenty of hair on his chin. The hero of the piece is a *soi disant* German prince, who is making a tour of England, and is consequently sought after by all country families, & he after eating the good dinners, courting the daughters, and borrowing the money of his hosts, claps them down in his book.

His career of success is however shortened by the arrival of a Capt. Roughnote, who recognizes in the *Prince* a swindling German Jew.—Under the threat of exposing his imposture, the Captain forces the Prince to write him a letter of introduction to the family of Sir Richard Rambleton, announcing him as a prince with a name as long as one's arm. The Captain then causes considerable mirth by his haughty airs and *brusquerie* of manner, under his princely disguise; and the piece ends with undeceiving all parties, and, as is usual, making two pair of lovers happy. The acting in general was good, that of Yates

excellent, and as the piece has the merit of brevity, it will doubtless run through the remainder of the season.

The following account of the death of Goethe we copy from the Frankfort Journal. "He fell into a slumber the night before his death, and his mind seemed to be cheered by pleasing visions, chiefly happy scenes from his past life. This continued till the morning, when in the full possession of his faculties he conversed cheerfully with his family. About 10 o'clock he drank a glass of wine, and then continued to move his hand in the air, as if writing, still, as it were, embodying the creations of his fancy, till growing weaker and weaker, his hand dropped on his knee, where it continued to move, as in the art of writing, till the angel of death summoned him away. The Theatre of Weimer was closed the day he died, but opened on that of his funeral, with his drama of *Tasso*."

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Theatre Royal, Drury Lane.

This Evening, A

GRAND MISCELLANEOUS
Selection of Music.

FROM THE MOST ESTEEMED WORKS OF

Handel, Haydn, Mozart, Spohr, C. M. Von Weber, Cimarosa, Auber, Rossini, Dr. Boyce, Neukomm, &c. &c.

Conductor, Mr H. R. BISHOP.

PART I.

Grand Overture to Nurmahal.—Spontini.
Recit. and Air, Mr Phillips—Lives there a mortal.
Air, Mrs H. R. Bishop—Lamb of God.—(Accompanied on the Organ by Mr S. Wesley, Jun.)
Mozart's First Grand Mottetto.—The Solo parts by Master Hopkins, Mrs Mapleson, Mr Templeton, and Mr Bedford.
Scena, Mr Braham—Through the forest.—Weber.
Air, Miss Pearson—Holy, holy—Handel.
Aria, Mr E. Seguin—A rispettarmi apprenda.
Air, Mr Braham—Shakspeare's Epitaph—Beethoven.
Grand Scene from Der Freischutz, Mrs Wood—Softly sighs the voice of evening.—Weber.
Double Chorus, He gave them hailstones.—Handel.
Recit. ed Aria, Mr Templeton—Tu vedrai.—Bellini.
Air, Madame Stockhausen—Let me wander.
Duetto, Mrs Wood and Mr E. Seguin—Bella imago.
Finale—Chorus—Let their celestial concerts.

AT THE END OF THE FIRST PART

A CONCERTO ON THE KEYED-BUGLE,

By Mr Macfarlane.

PART II.

The Overture to Der Freischutz.—C. M. Von Weber
Duetto, Miss Pearson and Mr Templeton—Ah! perdona.—Mozart.
Recit. ed Aria, Madame Stockhausen—Dove sono.
Aria, Mr E. Seguin—La Calunnia.—Rossini.
Air, Miss Pearson—We met.
New Air, Mr Templeton—When rosy daylight flies.
Ballad, Mrs Wood—Has sorrow thy young days shaded ?—Irish Melody.
Battle Song, Mr T. Cooke.—Shield.
Quartet, Miss Pearson, Mrs Mapleson, Mr Templeton, and Mr Bedford—What fairy-like music.
Duet, Mr T. Cooke and Mr E. Seguin—Se inclinasse.
Air, Miss Pearson—Rise, gentle moon.—Barnett.
Echo Duet, Mrs Wood and Mr Braham—Now hope, now fear.—Braham.
New Swiss Air, Madame Stockhausen—The Herdsman. (Accomp. on the Harp by Mr Stockhausen.)
The Grand Finale from Zelmira.
Riedi al soglio—Mrs Wood and Chorus.

AT THE END OF THE SECOND PART.

Master VIOTTI COLLLINS,

Son of the "English Paganini,"

WILL PERFORM

BRILLIANT VARIATIONS ON THE VIOLIN.

PART III.

Grand Overture to Semiramide.—Rossini.
Air, Miss Pearson—Even as the sun.—C. E. Horn.
Air, Mrs Wood—Should he upbraid.—Bishop.
Air, Mr Braham—Nelson.—Braham.
Aria, Mr E. Seguin—Non piu andrai.—Mozart.
Glee, Mr Robinson, Mr T. Cooke, Mr Templeton, & Mr Bedford—Foresters sound the cheerful horn.
Finale.—Chorus—Shout for the Monarch.

THE

Theatrical Observer;

AND

Daily Bills of the Play.

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No. 3216. *Thursday, April* 5, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer.*

Drury Lane Theatre.

THERE was what is called a grand Miscellaneous Selection of Music, at this Theatre, last night, in which sacred and prophane were so mixed as to become quite ridiculous, if not blasphemous. In the First Part we had 'Lamb of God,' followed by a scene from *Der Freischutz*, 'Holy! holy! holy! Lord God Almighty,' by an Italian comic aria, and a love duet between Mrs Wood and Mr Seguin, preceding the fine chorus of 'Let their celestial concerts!' yet these incongruous performances are thought to be more decorus during Lent, than dramas furnishing a good moral lesson!—Strange inconsistency. The principal singers were Braham, Mrs Wood, and Madame Stockhausen, though any stranger looking over the bills would have supposed Miss Pearson to have been the *prima donna* as she had no less than six pieces of music allotted to her, and some of them of the most difficult execution.—Mrs Bishop and Phillips, as is their wont on Wednesday evening, only sang once each. The most pleasing *morceaux* of the evening were an Irish melody, exquisitely sung by Mrs Wood, and a Swiss air, breathing the very soul of melody, beautifully executed by Madame Stockhausen. Between the Parts, Master Collins repeated his clever performance on the violin, and a Mr Macfarlane played a concerto on the Keyed Bugle, in such an admirable manner as to elicit the most rapturous applause.

We understand that the first stone of Mr Arnold's new Theatre in the Strand will be laid in about a fortnight by his Royal Highness the Duke of Sussex.

It is untrue that the number of Theatres has increased within the last few years, as Prynne, in his Histrio Mastrix, states that there were 19 playhouses in London about the year 1630, and it appears from Rymer's M.S. that there were no less than 23 Theatres in the metropolis in his time.

A woman who had never been in a theatre, was taken to the pit of Covent Garden by her brother. On her return, being asked how she liked the amusement, she said it was very fine, but vastly dear; for her brother paid 7s. to a gentleman, and received but twopence change (meaning the checks,) which he was foolish enough to give to the first man he met.

We take the following account of an American Theatre, from Mrs. Trollope's amusing work on 'Domestic Manners.' 'The Theatre was really not a bad one, though the poor receipts made it impossible to

keep it in high order, but an annoyance infinitely greater than decorations indifferently clean was the style and manner of the audience.—They came into the lower tide of boxes without their coats; and I have seen shirt sleeves tucked up to the shoulder. The spitting was incessant; and the mixed smell of onions and whisky was enough to make one feel even the Drake's acting dearly bought by the obligation of enduring its accompaniments. The bearing and attitudes of the men are perfectly indescribable; the heels thrown higher than the head; the entire rear of the person presented to the audience. The noises too were perpetual, and of the most unpleasant kind; the applause is expressed by cries and thumping with the feet, instead of clapping; and when a patriotic fit seized them, and 'Yankee Doodle' was called for, every man seemed to think his reputation as a citizen, depended on the noise he made.'

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Theatre Royal. Covent Garden.

This Evening, (first time) a New Play, in Five Acts, called

The Hunchback.

With new appropriate Scenery, &c.

With the Overture to "Le Heros," by the Chevalier Neukomm.

Sir Thomas Clifford, Mr C. KEMBLE,
Master Walter, Mr SHERIDAN KNOWLES,
(*His First Appearance.*)
Lord Tinsel.....Mr WRENCH,
Master Wilford, Mr J. MASON,
Modus, Mr ABBOTT,
Gaylove, Mr HENRY, Fathom, Mr MEADOWS,
Master Heartwell, Mr EVANS,
Thomas, Mr BARNES, Stephen, Mr PAYNE,
Williams, Mr Irwin, Simpson, Mr Brady,
Waiter, Mr Heath, Holdwell, Mr Bender,
Servants, Messrs. J. Cooper, & Collett.
Julia.....Miss FANNY KEMBLE,
Helen, Miss TAYLOR.

To conclude with, the Entertainment of

ROSINA.

Belville, Mr WILSON, William, Mr KEELEY,
Capt. Belville, Mr DURUSET,
Rustic, Mr EVANS, Patrick, Mr TURNOUR.
Rosina, Miss E. ROMER,
Phœbe, Miss CAWSE, Dorcas, Mrs TAYLEURE.

To-morrow, No Performance.

Theatre Royal, Drury Lane.

This Evening, (first time) a Play, in 3 Acts, called

THE COMPACT.

With New Scenery, Dresses, and Decorations.

Carlos the Third, (King of Spain) Mr YOUNGE,
Count D'Aranda, Mr COOKE,
The Archbishop of Grenada.....Mr FARREN,
Marquis de Luna, Mr THOMPSON,
Don Florez.....(his Son).....Mr BRINDAL,
Lope Mendez, Mr H. WALLACK,
Don Manuel Velasco.....Mr COOPER,
Gil Zote, Mr HARLEY,
Juan Ravagos, (Captain of Banditti) Mr WALLACK,
Marco, Mr SALTER, Nunez, Mr EATON,
Gaspar, Mr CATHIE,
Blas, Mr HATTON, Perez, Mr FENTON,
Pequillo, Mr BISHOP, Pepe, Mr ROSS,
Roque, (a Muleteer) Mr Jones, Officer, Mr Howell,
Alguazil, Mr Brown.
Dona Isabel D'Aguilar, Mrs FAUCIT,
Margarita (her Daughter) Miss CHAPLI N
Jacinta.....Mrs HUMBY.

New Scenery.

Exterior of the Alcalde's House, in the Village of Miranda—Ravine in the Sierra Morena—Room in the Posada—View in the Sierra Morena, and Hermitage of San Rafael, in the distance—The Patio, or Court of a Spanish Villa—A Chamber in Dona Isabel's House—Stable of Posoda—Exterior of Dona Isabel's House.

To conclude, (33d time) the Domestic Drama, called

THE RENT DAY.

In the course of which will be realized the Subjects of the popular Engravings after WILKIE;—viz.

'The Rent Day,' & The Distraining for Rent.'

Grantley, Mr BRINDAL, Old Crumbs, Mr YOUNGE,
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THE

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No. 3217. *Friday, April* 6, 1832. *Price* 1*d.*

"The Play's the thing !"—Ask for *Thomas's Observer.*

Drury Lane Theatre.

MR. PLANCHE's Play, in three acts, entitled *The Compact*, was brought out here last night and met with the most favorable reception; want of space prevents our entering into particulars, but we shall return to the subject to-morrow. *The Rent Day* was the second piece.—The boxes were full, but the pit was not half-full until after second price.

Covent Garden Theatre.

A new Play, called *The Hunchback*, was produced at this Theatre last night, with the most brilliant success, in which its author, Mr Sheridan Knowles, made his début as the hero. The Play, like its predecessors by the same author, contains some very beautiful writing, and the plot is original and dramatic, but the main cause of its success was the exquisite acting of Miss Kemble. She personates a young girl who has been brought up in the most secluded manner in the country until she attains the age of 20, when she is brought to London, and in its giddy vortex becomes, for a time, dissipated and frivolous, so much so indeed as to estrange the affections of her affianced bridegroom. After some severe trials to which her supposed guardian, but in reality her father (the Hunchback,) and her lover, put her, she proves herself all that her doting father could wish her, and the Play ends happily by her marriage. Miss Taylor has the part of a giddy girl, enamoured of a town life, which she acted with great spirit; her lectures on love to her cousin *Modus*, (Abbott,) elicited great laughter and applause. We were sorry to perceive that C. Kemble was very imperfect in his dialogue, which is now so often the case that we fear it portends a decay of his retentive powers; his acting was however on the whole very good.

Of Mr Knowles as an actor we can say little which could be flattering to him; his voice is harsh and badly modulated, his action angular and abrupt, and his countenance without the least variety of expression; and had he not been the author, and appreciated as such, we much question whether he would have been listened to with patience. At the end of the play he was called for, and made a most laughable interlude; after announcing *The Hunchback* for Saturday, he gave out Miss Kemble's Play for Monday, on which Mr Kemble made a motion of dissent, when Knowles said "Ladies and Gentlemen allow the feelings of gratitude to triumph but don't listen to what my friend says!" this caused a general burst of laughter, when it subsided, Mr Kemble said, in justice to Mr Knowles he must give out his play for every night. Miss Kemble was then called for, nor was *Rosina* suffered to proceed till she appeared, when she was received with general cheers.—The house was quite full.

Theatre Royal, Drury Lane.

This Evening, A

GRAND MISCELLANEOUS
Selection of Music.

FROM THE MOST ESTEEMED WORKS OF

Handel, Haydn, Mozart, Spohr, C. M. Von Weber, Cimarosa, Auber, Rossini, Dr. Boyce, Neukomm, &c. &c.

Conductor, Mr H. R. BISHOP.

PART I.

Weber's Grand Overture to Der Berherrscher der Geister.

The New Grand Anthem—O Lord, grant the King a long life. Performed as part of the Coronation of his most gracious Majesty.—T. Attwood.

Grand Scene, Mr Braham—Battle of the Angels.

Recit. and Air, Miss Pearson—Angels ever bright and fair—Handel.

Recit. and Air, Mrs Wood—From mighty Kings.

Air, Mr Phillips—What's hallowed ground?

Accompanied on the Organ by Mr S. Wesley, Jun.

From The Messiah.

Recit. Mrs Wood—There were shepherds—Chorus, Glory to God.

Air, Mrs Wood—Rejoice greatly.—Handel.

Recit. Mr Braham—O loss of sight,—and Air—Total eclipse—Handel.

Duet, Mr Phillips and Mr E. Seguin—The Lord is a man of war.—Handel.

Recit. and Air, Madame Stockhausen—Laudate Domini,—Mozart.

Air, Mr Phillips– Why do the nations?

The Grand Scene from Israel in Egypt.—Handel.

Chorus—The Lord shall reign.

Recit. Mr Braham—For the host of Phoroah.

Solo, Mrs Wood—Sing ye to the Lord.

Grand Double Chorus—The Horse and his Rider.

AT THE END OF THE FIRST PART

Mr. H. AHRONSSON,

From Berlin, will play a Fantasia on the Piano-forte.

PART II.

A Selection from Handel's admired Serenata,

ACIS AND GALATEA.

Overture.

Chorus—O the pleasures of the plains.

Solo, Master Hopkins—For us the zephyr blows.

Recit. Mrs Wood—Ye verdant plains,—Air, Hush, ye pretty warbling choir.

Recit. Mr Braham—Lo! here, my love,—Air, Love in her eyes.

Chorus—Wretched lovers.

Recit. acc. Mr Phillips—I rage, I melt, I burn,—Air, O ruddier than the Cherry.

Recit. Mr Braham—His hideous love,—Air, Love sounds the alarm.

Recit. Mrs Wood—Cease, O cease.

Trio, Mrs Wood, Mr Braham, and Mr Phillips—The flocks shall leave the mountains.

Recit. Mr Braham—Help, Galatea!—Chorus—Galatea, dry thy tears.

Air, Miss Pearson—By the simplicity.

Duet, Mr Braham, & Mr Phillips—Haste, my Nannette—Travers.

Aria, Mr E. Seguin—Con Coro—Sorgette.

Irish Air, Miss Pearson—Kathleen O'More.

Air, Mr Templeton—Come if you dare—and Chorus Bacchanalian Song, Mr Phillips—The best of all good company.

Swiss Air, Madame Stockhausen—The Goatherd's Boy—(Accompanied on the Harp by Mr Stockhausen.)

The Celebrated Grand Scena from The Maid of Judah—Rossini.

Mrs Wood—Alma invita.

Grand Finale from Rossini's Guillaume Tell—Hail to the House of Hapsburgh—The Solo part by Mr Bedford.

AT THE END OF THE SECOND PART.

Master VIOTTI COLLLINS,

Son of the "English Paganini,"

WILL PERFORM

BRILLIANT VARIATIONS ON THE VIOLIN.

PART III.

Grand Overture to La Meutte de Portici—Auber.

Air, Mrs Wood—Lo ! here the gentle lark.

Air, Mr Braham—The Bay of Biscay.

Quartet, Mrs Mapleson. Mr Robinson, Mr Jones, & Mr Bedford—Come o'er the brook.

Finale—Chorus—Live to us—Artaxerxes.

Fashionable Lounges

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THE
Theatrical Observer;
AND
Daily Bills of the Play.

'Nothing extenuate, nor set down aught in malice.."—OTHELLO.

No. 3218. *Saturday, April* 7, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer.*

Drury Lane Theatre.

THERE was a selection of music performed here last night, of the most pleasing kind, the first part was entirely sacred, and chiefly from the works of Handel, a composer whom it is an honour to the taste of this country to have fostered and kept within its bosom. Mrs Wood sang "There were Shepherds," and the air "Rejoice greatly," Braham "Total Eclipse," and Mr Phillips, "Why do the nations," in their best manner. The second part commenced with a selection from Handel's admired Serenata of *Acis and Galatea*, which from its light and shade, and its transitions from playfulness to sublimity, is more calculated to please a mixed audience, than the severer and more sublime strains of *The Messiah*; the sweet trio "The flocks shall leave the mountains," was charmingly sung by Mrs Wood, and Messrs. Phillips and Braham. Madame Stockhausen sang "Laudate Domini," and one of her own Swiss airs, with great sweetness, and chasteness of style. Mr Seguin sang a duet with Phillips, and an Italian Aria, in both of which he proved himself a thorough musician. Miss Pearson, Mr Templeton, Mr Bedford, and Master Hopkins were the other vocalists. Between the first and second parts, a Mr Ahronsson from Berlin played a fantasia on the Pianoforte, in a brilliant manner.—The house was better filled than we have hitherto seen it to these performances.

We had not space in our yesterday's number to do more than announce the success of Mr Planché's *Compact*; we shall now endeavour to give our readers some idea of the plot, which is, however, of so complicated a nature, though it is well told in the acting, that we must content ourselves with a mere sketch; The Archbishop of Granada is stopped on the road to his see by banditti; the Captain of the Brigands, Ravagos, enters into a compact with the Archbishop to forsake his wicked course of life, provided the latter will obtain his pardon of the King, which he promises to do. This compact is but part of the plot, as the chief incident arises out of the supposed murder of Antonio de Santoval, 18 years before, by one of his fellow collegians, Mariano de Mueros, on whom suspicion falls inconsequence of his having fled from the country, and who is arraigned and condemned to death. Lope Mendez, one of the banditti, who has been taken prisoner in the house of Dona Isabel while aiding Don Florez in his attempt to carry off Margarita, not aware of the fatal sentence hanging over Mariano, assumes his name in order to escape punishment. His imposture is discovered by the Corregidor appointed to judge him, who is himself the supposed assassin, and who discovers himself to the Archbishop,

and it being made manifest that Ravagos is Antonio, who had secreted himself inconsequence of heavy losses at play, and consequently that there had been no murder committed, the Play terminates with a fulfilment of the compact, the king granting a free pardon to Ravagos. In the developement of this plot their are many points of striking interest; the characters are well drawn, the language is good, and its humour is totally devoid of coarseness. *The Compact* cannot fail to raise Mr Planché's reputation as a skillful dramatist.

Dramatic Effect.—It is related in the annals of the stage, as a remarkable instance of the force of imagination, that the first night Banks's Play of *The Earl of Essex* was performed, a soldier, who stood sentinel on the stage, entered so deeply into the distress of the scene, that, in the delusion of his imagination, upon the Countess of Nottingham denying the receipt of the ring, which Essex had sent by her, to claim a promise of favour, he exclaimed, "'Tis false, she has it in her bosom;" and immediately seized the mock Countess to make her deliver it up.

Fashionable Lounges

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With New Scenery, Dresses, and Decorations.

Carlos the Third, (King of Spain) Mr YOUNGE,
Count D'Aranda, Mr COOKE,
The Archbishop of Grenada.....Mr FARREN,
Marquis de Luna, Mr THOMPSON,
Don Florez.....(his Son).....Mr BRINDAL,
Lope Mendez, Mr H. WALLACK,
Don Manuel Velasco.....Mr COOPER,
Gil Zote, Mr HARLEY,
Juan Ravagos, (Captain of Banditti) Mr WALLACK,
Marco, Mr SALTER, Nunez, Mr EATON,
Gaspar, Mr CATHIE,
Blas, Mr HATTON, Perez, Mr FENTON,
Pequillo, Mr BISHOP, Pepe, Mr ROSS,
Roque, (a Muleteer) Mr Jones, Officer, Mr Howell
Alguazil, Mr Brown.
Dona Isabel D'Aguilar, Mrs FAUCIT,
Margarita (her Daughter) Miss CHAPLIN
Jacinta.....Mrs HUMBY.

New Scenery.

Exterior of the Alcalde's House, in the Village of Miranda—Ravine in the Sierra Morena—Room in the Posada—View in the Sierra Morena, and Hermitage of San Rafael, in the distance—The Patio, or Court of a Spanish Villa—A Chamber in Dona Isabel's House—Stable of Posada—Exterior of Dona Isabel's House.

To conclude, (34th time) the Domestic Drama, called

THE RENT DAY.

In the course of which will be realized the Subjects of the popular Engravings after WILKIE;—viz.

'The Rent Day,' & The Distraining for Rent.'

Grantley, Mr BRINDAL, Old Crumbs, Mr YOUNGE,
Martin Heywood, Mr WALLACK, Toby Heywood, Mr COOPER,
Bull-frog, Mr HARLEY, Hyssop, Mr BEDFORD,
Silver Jack, Mr H. WALLACK, Beanstalk, Mr HUGHES,
Rachel Heywood, Miss PHILLIPS, Polly Briggs, Mrs HUMBY.

On Monday, The Compact, and The Rent Day.

Theatre Royal. Covent Garden.

This Evening, (2d time) a New Play, in Five Acts, called

The Hunchback.

With new appropriate Scenery, &c.

With the Overture to "Le Heros," by the Chevalier Neukomm.

Sir Thomas Clifford, Mr C. KEMBLE,
Master Walter, Mr SHERIDAN KNOWLES,
(His 2nd Appearance.)
Lord Tinsel.....Mr WRENCH,
Master Wilford, Mr J. MASON,
Modus, Mr ABBOTT,
Gaylove, Mr HENRY, Fathom, Mr MEADOWS,
Master Heartwell, Mr EVANS,
Thomas, Mr BARNES, Stephen, Mr PAYNE,
Williams, Mr Irwin, Simpson, Mr Brady,
Waiter, Mr Heath, Holdwell, Mr Bender,
Servants, Messrs. J. Cooper, & Collett.
Julia.....Miss FANNY KEMBLE,
Helen, Miss TAYLOR.

After which, the Operatic Drama of The

Romance of a Day.

Adolph, Count of Engleberg, Mr WILSON,
General Kienwitz, Mr BARTLEY, Paul Richter, Miss TAYLOR,
Colonel Froncœur, Mr ABBOTT,
Fritz Klaffen, Mr KEELEY, Moritz, Mr F. MATTHEWS,
Nikel Unterhand, Mr G. PENSON,
Sophia Walstein, Miss CAWSE, Karoline Klaffen, Miss H. CAWSE,
Liese, Miss E. TREE,
Widow Klaffen, (Hostess of the Golden Lamb,) Mrs GIBBS,
Therése, Miss P. HORTON.

On Monday, The Hunchback, and The Miller and his Men.

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No. 3219. *Monday, April* 9, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer.*

Drury Lane Theatre.

PLANCHE's new Play of *The Compact* was performed on Saturday night, and we regret to say that the house was by no means so full as it ought to have been, for both the play itself, and the acting, deserved a bumper. In our detail of its plot we made an error, as *Ravagos* is not the individual supposed to be murdered, but he makes clear the innocence of *Mariano* by documents, which prove that *Antonio* committed suicide. Of the acting of *The Compact*, generally speaking, we can only speak in terms of unqualified praise, as we never recollect any Drama in which the *ensemble* was more perfect; and the construction of the Play is so ingenious, that the interest never flags in a single scene. *The Rent Day* followed. One evening during the scene of the distraining for rent, when Wallack cried out in the accents of despair "Take all" a worthy but simple individual in the pit, started up, and in the most emphatic manner offered £20 out of his own pocket to stay the course of proceedings.

Covent Garden Theatre.

THE second performance of Sheridan Knowles's Play of *The Hunchback* attracted a very full house here on Saturday evening, and the applause which attended its performance was equal to that on Thursday evening. *The Hunchback* is written with the true energy of genuis, and must rank as high, if not higher, than the best of the author's preceding productions; its characters are distinctly and forcibly drawn, its plot is original and highly dramatic in construction, and its language elegant, vigorous, and poetical. Its triumphant success must completely falsify the belief that our drama was irretrievably on the decline, and that a play of a pure and high order, divested of pageanty and spectacle, stood no chance with a modern audience. Miss Kemble's performance of *Julia* surpassed all her previous efforts; it was varied, feeling, and powerful; her playfulness in the opening scenes, contrasted admirably with the depth and intensity of her passion in the latter part of the play. It is difficult to point out any particular scene in which she was most excellent, where all was so beautiful; we would, however, mention her interview with *Clifford*, when he first appears as the secretary, and the scene with *Master Walter*, in the fifth act, where she strives to break her engagement with the *Earl of Rochdale.* Miss Kemble's acting in this part will give us fresh cause to deplore her ap-

proaching departure from public life, and, we hear, that such will soon be the case, as she is about to marry into a titled family; her intended husband is not at present rich, but will inherit a considerable property on the death of his father. Those who witness the performance of this play will be surprised to hear that it was rejected at Drury Lane to make way for that stupid thing *Der Alchymist*. Surely managers ought to understand their own interest better. *The Romance of a Day* was the afterpiece.

On Easter Monday will be produced at this Theatre, a Grand Eastern Tale, called *The Magic Car; or, Three Days Trial!*

Miss Mitford's new Opera from the Arabian Nights' Entertainments is put in rehearsal at Drury Lane; the music of which is by a composer at present unknown to the town, but who is said to have great original genius. Kenney has a new Tragedy, possessing strong and peculiar interest, nearly ready, but we have not heard to which of the two Theatres he means to offer it.

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Servants, Messrs. J. Cooper, & Collett.
Julia.....Miss FANNY KEMBLE,
Helen, Miss TAYLOR.

To conclude with, the Melo-Drame of The

Miller and his Men.

The Music Composed by Mr Bishop.

Count Friberg, Mr BAKER, Karl, (his Servant) Mr MEADOWS,
Grindoff, (the Miller) Mr FARLEY,
Kelmar, (an old Cottager) Mr EVANS,
Lothair, Mr DURUSET,
Riber and Golotz, (two Banditti) Messrs HENRY and PAYNE,
Krentz, Miss HARRINGTON,
Zingra, Mr Benedict, Lindorf, Mr Shegog, Coburg, Mr S. Tett.
Claudine, Mrs VINING,
Ravina, Mrs LOVELL, Laurette, Miss P. HORTON.

To-morrow, The Hunchback, and The Barber of Seville.

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With New Scenery, Dresses, and Decorations.

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Lope Mendez, Mr H. WALLACK,
Don Manuel Velasco.....Mr COOPER,
Gil Zote, Mr HARLEY,
Juan Ravagos, (Captain of Banditti) Mr WALLACK,
Marco, Mr SALTER, Nunez, Mr EATON,
Gaspar, Mr CATHIE,
Blas, Mr HATTON, Perez, Mr FENTON,
Pequillo, Mr BISHOP, Pepe, Mr ROSS,
Roque, (a Muleteer) Mr Jones, Officer, Mr Howell,
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New Scenery.

Exterior of the Alcalde's House, in the Village of Miranda—Ravine in the Sierra Morena—Room in the Posada—View in the Sierra Morena, and Hermitage of San Rafael, in the distance—The Patio, or Court of a Spanish Villa—A Chamber in Dona Isabel's House—Stable of Posada—Exterior of Dona Isabel's House.

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No. 3220. *Tuesday, April* 10, 1832. *Price* 1*d.*

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Covent Garden Theatre.

THE third performance of *The Hunchback* attracted a numerous and elegant audience, at this Theatre, yesterday evening, and the play went off with great éclat. *The Miller and his Men* was the after-piece. C. Kemble takes his Benefit on Saturday, the performances are *Macbeth*, and *Cymon*, embracing all the talent of the company.—We are sorry to hear Lady Dacre has withdrawn her Play of *Isaure*, which was to have been acted for Fanny Kemble's night.

Drury Lane Theatre.

LAST night Planche's interesting new Play of *The Compact* was repeated with *The Rent Day*. W. Farren's performance of the *Archbishop of Grenada* will enhance his reputation greatly as a finished artist in the opinion of every judge of good acting, (though the groundlings perhaps may think little of it,) for it has less of mannerism than any other part we ever saw him personate. Wallack's *Brigand*, and Harley's *Alcade*, are equally good in there way; nor must we omit to praise the subdued yet naturally feeling manner in which Mrs Faucit performs the blind widow; her dress, deportment, and acting are all in excellent keeping. Wallack the indefatigable stage-manager, takes his Benefit on Saturday, on which occasion the veteran Dowton appears as *Cosey*, in *Town and Country*.

We give the following lines as a specimen of Mr Knowles's poetry in *The Hunchback*:

Julia. This rural life of mine,
Enjoined me by an unknown father's will,
I've led from infancy. Debarr'd from hope
Of change, I ne'er have sigh'd for change. The town
For me was like the moon, for any thought
I e'er should visit it—nor was I schooled
To think it half so fair.
Have your town palaces a hall like this?
Couches so fragrant? Walls so high adorned?
Casements with such festoons, and such look out
As these fair vistas have? Your kings and queens,
See me a May-day queen!
I'm wedded to a country life!
O, did you hear what Master Walter says!
Nine times in ten the town's a hollow thing,
Where what things *are* is nought to what they shew;

Where merit's name laughs merit's self to scorn;
Where friendship and esteem, that ought to be
The tenants of men's hearts, lodge in their looks
And tongues alone.
Where folly taketh off his cap and bells
To clap on wisdom, which must bear the jest;
Where to pass current, you must seem the thing,
The passive thing, that others think, and not
Your simple, honest, independent self."

Mr Faucit Saville, the husband of Mrs Faucit, of Drury Lane, has fitted up a Theatre at Deptford, where two popular London performers *starred* it, a few nights since, to an audience of three persons only!

Fashionable Lounges

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Tuesday, call at the Egyptian Hall Bazaar, Piccadilly, to visit that Phenomenon the *Highland Youth*, whose miraculous powers of *Double Sight* surpass belief. Science is baffled by this child, and in a less enlightened age, he and his father would have been burnt for wizards. His levees (every half-hour) are crowded by the *elite* of the land.

Wednesday, must call at Exeter Hall to take another peep at the Exhibition of Paintings Illustrative of Sacred History, where are collected some of the choicest specimens of the antient masters, from the rise to the very perfection of the art, forming an exhibition as instructive to the student, as amusing to the connoisseur and mere idler. Cellini's exquisite Sculpture of the Crucifixion is alone worth the price of admission.

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Theatre Royal. Covent Garden.

This Evening, (4th time) a New Play, in Five Acts, called

The Hunchback.

With new appropriate Scenery, &c.

With the Overture to "Le Heros," by the Chevalier Neukomm

Sir Thomas Clifford, Mr C. KEMBLE,
Master Walter, Mr SHERIDAN KNOWLES,
Lord Tinsel.....Mr WRENCH,
Master Wilford, Mr J. MASON,
Modus, Mr ABBOTT,
Gaylove, Mr HENRY, Fathom, Mr MEADOWS,
Master Heartwell, Mr EVANS,
Thomas, Mr BARNES, Stephen, Mr PAYNE,
Williams, Mr Irwin, Simpson, Mr Brady,
Waiter, Mr Heath, Holdwell, Mr Bender,
Servants, Messrs. J. Cooper, & Collett.
Julia.....Miss FANNY KEMBLE,
Helen, Miss TAYLOR.

To conclude with, the Opera of

The Barber of Seville.

Count Almaviva, Mr WRENCH,
Figaro.....(the Barber).....Mr G. PENSON,
Dr. Bartolo.....Mr REYNOLDSON,
Argus, Mr IRWIN,
Basil, Mr MORLEY, Fiorello, Mr WILSON,
Tallboy, Mr HENRY,
Officer of the Guard.....,.....Mr BENEDICT,
Notary, Mr TURNOUR.
Rosina.....Miss INVERARITY,
Marcellina, Miss HORTON.

To-morrow, No Performance.

Theatre Royal, Drury Lane.

This Evening, the Comedy of

The Hypocrite.

Doctor Cantwell, Mr FARREN,
Col. Lambert, Mr COOPER, Seward, Mr YOUNGE,
Darnley, Mr BRINDAL,
Sir John Lambert.....Mr ANDREWS,
Maw-worm, Mr HARLEY,
Tipstaff.....Mr C. Jones.

Old Lady Lambert, Mrs C. JONES,
Young Lady Lambert, (2nd time,) Miss KENNETH,
Charlotte, (2nd time,) Miss PHILLIPS,
Betty, Mrs EAST.

After which, the Drama of

THE BRIGAND.

Prince Bianchi, Governor of Rome.....Mr YOUNGE,
Albert, Mr H WALLACK, Theodore, Mr BRINDAL,
Count Caraffa Mr EATON, the Cardinal-Secretary, Mr FENTON,
Nicolo, Mr J. RUSSELL, Fabio, Mr HUGHES,
Alassandro Massaroni, (*The Brigand Chief*) Mr WALLACK,
Rubaldo, [his Lieutenant] Mr BEDFORD,
Spoletto, Mr EAST, Uberto, Mr ROBINSON,

Ottavia.....[Prince Bianchi's Niece].....Miss GORDON
Maria Grazie, [the Brigand's Wife] Miss FAUCIT.

To conclude, (36th time) the Domestic Drama, called

THE RENT DAY.

In the course of which will be realized the Subjects of the popular Engravings after WILKIE;—viz.

'The Rent Day,' & The Distraining for Rent.'

Grantley, Mr BRINDAL, Old Crumbs, Mr YOUNGE,
Martin Heywood, Mr WALLACK, Toby Heywood, Mr COOPER,
Bull-frog, Mr HARLEY, Hyssop, Mr BEDFORD,
Silver Jack, Mr H. WALLACK, Beanstalk, Mr HUGHES,
Rachel Heywood, Miss PHILLIPS, Polly Briggs, Mrs HUMBY.

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THE

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'Nothing extenuate, nor set down aught in malice.."—OTHELLO.

No. 3221. *Wednesday, April* 11, 1832. *Price* 1*d.*

"The Play's the thing !"—Ask for *Thomas's Observer.*

Drury Lane Theatre.

THE entertainments at this Theatre last night were *The Hypocrite, The Brigand,* and *The Rent Day.*—The house was full.

Covent Garden Theatre.

AT this Theatre, yesterday evening, after *The Hunchback,* the comic Opera of *The Barber of Seville* was performed, when Miss Inverarity charmed the audience by her delightful personation of *Rosina.* There was a very good house.

King's Theatre.

LAST night Madame Grandolfi made her first appearance, in this country, in the character of *Romeo,* in *Romeo and Guilietta,* an Opera, which, though it has never been heard in this country, was composed six years since by Signor Vaccai, at Milan, for Madame Meric, who last night sustained her original character of *Giulietta.* The débutante Madame Grandolfi, is what our neighbours call *une superbe femme,* and looked remarkably handsome in her male costume ; her voice is a contralto of considerable power, and she manages it with tolerable skill. She met with a very favourable reception, and must prove a valuable acquisition to the company. Madame Meric, Curioni, and Giubelei, merited and received great applause. There is so much melody, spirit, and originality, about this Opera, that we hope to hear some more by the same composer. In the Ballet *L'Anneau Magique,* Madlle.Brugnoli & M.Samengo danced a *pas deux ;* the lady is a rival of Taglioni, and certainly a worthy one; her figure is *petite* but well made, and she looked very pretty, though we hear she is not so; her dancing is graceful to the last degree, and, as M. Albert says, if Taglioni dances on the point of her toes, Brugnoli dances on the tips of her nails ; her success was most brilliant.—The house was full.

The following song, the words of which are by C. Jefferys, Esq. and the music by J. Nelson, was sung with great feeling by Mr E. Seguin, at the Drury Lane Theatrical Fund Dinner:

Shall manhood unmoved mark a brother's distress,
And nature's kind feeling of pity repress ?
Can manhood recoil from the care stricken form,
Because it is blighted by winter's cold storm?
Remember ! the cares that another has known.
Though now we are joyous, may soon be our own.
Then let us inspire, while sunshine is ours,
That friendship which fades not in sorrow's dark hours.

Tell me not of titles, of rank, and of birth,
The best and the proudest distinction on earth
To that heart which feels for another belongs,
Who shelters his rights and revenges his wrongs;
The high and the low are but links in one chain,
Which sever'd, may ne'er be united again.
Then let us inspire while sunshine is ours,
The friendship which fades not in sorrow's dark hours.

It is no new thing to accuse the French of vanity, as Shakspeare in Henry V, says

"Yet forgive me, God,
That I do brag thus! this your air of France
Hath blown this vice in me; I must repent."

Fashionable Lounges

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Theatre Royal, Drury Lane.

This Evening, A

GRAND MISCELLANEOUS
Selection of Music.

FROM THE MOST ESTEEMED WORKS OF

Handel, Haydn, Mozart, Spohr, C. M. Von Weber, Cimarosa, Auber, Rossini, Dr. Boyce, Neukomm, &c. &c.

Conductor, Mr H. R. BISHOP.

PART I.

Handel's Grand Coronation Anthem—Zadok the Priest.

Air, Mr Phillips—O Lord ! have mercy upon me.

Recit. Mrs H. R. Bishop—And God said, and Air, With verdure clad—Haydn.

Ricit. Mr E. Seguin—Thus saith the Lord—and Air, But who may abide—Handel.

Air, Mr Braham—Oft on a plat of rising ground.

Air, Miss Pearson—The Hymn of Eve—Dr. Arne.

Recit. Mr Braham—My arms !—and Air, Sound an alarm !—Chorus—We hear—Handel.

Recit. Madame Stockhausan—And God said,—and Air,—On mighty wings—Haydn.

Quartetto, Madame Stockhausen, Mrs Mapleson, Mr T. Cooke, and Mr E. Seguin—Benedictus—and Chorus.

Grand Chorus—Glory to God—The Solo parts by Madame Stockhausen, Mr T. Cooke, Mr Robinson, and Mr E. Seguin.

Trio, Miss Pearson, Mrs Mapleson, and Mr Bedford—Sound the loud timbrel—and Chorus.

Aria, Madame de Meric—Salvo al fin.

Finale—Grand Chorus—Gloria in excelsis.

AT THE END OF THE FIRST PART

A FANTASIA ON THE FLUTE,

By Mr W. PRICE, Jun.

PART II.

Grand Overture to Don Carlos—F. Ries.

Ballad, Miss Pearson—Gaily chaunt the summer birds.

Duetto, Madame Stockhausen, and Mr T. Cooke—Ah ! se puoi cosi lasciarmi—Rossini.

Air, Mr Templeton—The eyes of my love are as blue as the sky.

Recit. ed Aria, Madame de Meric—Dove sono.

Air, Mr E. Seguin—When I think on the wrongs.

Grand Scena from Der Freischutz, Madame Stockhausen—With the German words:—Wie nahte mir der Schlummer—Weber.

Air, Mr Templeton—When rosy day-light flies.

Air, Miss Pearson—The ray of Hope—(Clarinet Obligato, Mr Tripp.)

Duet, Mr T. Cooke & Mr E. Seguin—Se inclinasse.

Aria, Madame de Meric—Di psacer mi balza il cor.

Glee, Mr T. Cooke, Mr Templeton, and Mr E. Seguin—The Curfew—Attwood.

New Air, Mr Braham--Who are the the free—Wade.

Swiss Air, Madame Stockhausen—Le Mont Blanc—Accompanied on the Hapr by Mr Stockhausen.

Finale—Tu e ver—Mozart.—The Solo parts by Miss Pearson, Mr Braham, Mr T. Cooke, and Mr E. Seguin.

AT THE END OF THE SECOND PART.

A CONCERTO ON THE KEYED-BUGLE,

BY MR MACFARLANE.

PART III.

Grand Overture to Ferdinand Cortes—Spontini.

Air, Madame Stockhausen—Should he upbraid.

Air, Mr Braham—Abercrombie—Braham.

Glee, Mr Templeton, Mr Robinson, Mr Jones, and Mr Bedford– Sleep, gentle lady.

Finale—Viva Enrico—Pucitta.—The Solo parts by Miss Pearson, Mrs Mapleson, Mr Templeton, & Mr Bedford.

To-morrow, The Compact, and The Rent Day.
Covent Garden;
To-morrow, The Hunchback, and The Marriage of Figaro.

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THE

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No. 3222. *Thursday, April* 12, 1832. *Price* 1*d.*

"The Play's the thing !"—Ask for *Thomas's Observer.*

Drury Lane Theatre.

WE had a Musical Olio, at this Theatre, yesterday evening, the principal feature of which was the first appearance (at these performances,) of Madame de Meric, who was engaged to supply the vacuum caused by the departure of Mrs Wood for Ireland. Madame de Meric is a most finished singer, possessing, not only a clear mellifluous voice and great science, but also a true *gusto* for her art and a genius which enables her to develope these qualities with admirable effect; she sang three Italian arias in fine style, and was greatly applauded, but scarcely as much as we think she deserved. She wished to sing some of the favorite compositions of Haydn or Handel, and as she speaks English with great fluency, we cannot understand why the director objected to it. Madame Stockhausen being indisposed, Mme. Puzzi sang the part in the duet with T. Cooke allotted to the former lady, and also an aria, accompanied on the horn by Signor Puzzi, but one of Madame Stockhausen's Swiss airs is worth all Madame Puzzi ever sang.

Miss Pearson sang 'The Hymn of Eve,' very badly; and Mrs Mapleson, who on these occasions steps from the chorus and assumes the station of a *prima donna*, murdered Handel's beautiful air 'O thou that tellest.' Braham did not sing as well as usual. Formerly the singers used to remain in the orchestre during the whole of the performance, but now there is nothing but walking in and walking out. Mr Bedford, even, thinks it beneath his dignity to be present till he is wanted, and the consequence was that miscalculating his time when the trio of 'Sound the loud Trimbrel,' was to be sung he had not arrived, and the trio was made into a duo. Between the Parts, Mr Price played a Concerto on the Flute, and Mr Macfarlane on the Keyed Bugle, the excellence of the latter, made amends for the inferiority of the former. As a whole the Selection was far from satisfactory. The house was poorly attended.

Macready returns to town next week from his provincial tour, and on Easter Monday will re-appear at Drury Lane, as the hero, in Sheridan Knowles's Play of *William Tell*, and, on Thursday, will sustain the principal character in Serle's new Play, to be called *The London Merchant*.

Miss Evans will make her début as *Rosetta*, in *Love in a Village*, on Wednesday, and we hope that for her own sake, as well as the lessee's, she may prove successful.

Power is now performing in Edinburgh, where he has attracted very good, and comparatively great houses.

Miss Catley, the celebrated singer, before her marriage with General Lascelles, was entreated to contribute to the relief of a poor widow, who was left with a large family in very indigent circumstances. She instantly gave her a guinea, but requested to have the poor woman's address, and in three days called upon her with near fifty pounds, which she had in the interim collected at a Masquerade, in the character of a Beguine (a begging nun.)

Minors versus Majors.—On Monday night Mr S. L. Bulwer gave notice of a motion for Thursday May 31st of a Bill to allow the performance of the Drama at the Minor Theatre.

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Theatre Royal. Covent Garden.

This Evening, (5th time) a New Play, in Five Acts, called

The Hunchback.

With new appropriate Scenery, &c.

With the Overture to "Le Heros," by the Chevalier Neukomm.

Sir Thomas Clifford, Mr C. KEMBLE,
Master Walter, Mr SHERIDAN KNOWLES,
Lord Tinsel.....Mr WRENCH,
Master Wilford, Mr J. MASON,
Modus, Mr ABBOTT,
Gaylove, Mr HENRY, Fathom, Mr MEADOWS,
Master Heartwell, Mr EVANS,
Thomas, Mr BARNES, Stephen, Mr PAYNE,
Williams, Mr Irwin, Simpson, Mr Brady,
Waiter, Mr Heath, Holdwell, Mr Bender,
Servants, Messrs. J. Cooper, & Collett.
Julia.....Miss FANNY KEMBLE,
Helen, Miss TAYLOR.

To conclude with, Mozart's Opera of The

Marriage of Figaro.

Count Almaviva, Mr WRENCH,
Figaro, Mr G. PENSON, Fiorello, Mr DURUSET,
Basil, Mr MORLEY,
Antonio, MrBARTLEY, Sebastian, MrBENEDICT,
Cherubino, (the Page,) Miss TAYLOR,
Countess Almaviva.....Miss INVERARITY,
Susanna, Miss SHIRREFF,
(Their 6th Appearance in those Characters.)
Barbarina, Miss CAWSE, Marcelina. Mrs DALY.

To-morrow, No Performance.

Theatre Royal, Drury Lane.

This Evening, (4th time) a Play, in 3 Acts, called.

THE COMPACT.

With New Scenery, Dresses, and Decorations.

Carlos the Third, (King of Spain) Mr YOUNGE,
Count D'Aranda, Mr COOKE,
The Archbishop of Grenada.....Mr FARREN,
Marquis de Luna, Mr THOMPSON,
Don Florez.....(his Son).....Mr BRINDAL,
Lope Mendez, Mr H. WALLACK,
Don Manuel Velasco.....Mr COOPER,
Gil Zote, Mr HARLEY,
Juan Ravagos, (Captain of Banditti) Mr WALLACK,
Marco, Mr SALTER, Nunez, Mr EATON,
Gaspar, Mr CATHIE,
Blas, Mr HATTON, Perez, Mr FENTON,
Pequillo, Mr BISHOP, Pepe, Mr ROSS,
Roque, (a Muleteer) Mr Jones, Officer, Mr Howell,
Dona Isabel D'Aguilar, Mrs FAUCIT,
Margarita (her Daughter) Miss CHAPLIN,
Jacinta.....Mrs HUMBY.

New Scenery.

Exterior of the Alcalde's House, in the Village of Miranda—Ravine in the Sierra Morena—Room in the Posada—View in the Sierra Morena, and Hermitage of San Rafael, in the distance—The Patio, or Court of a Spanish Villa—A Chamber in Dona Isabel's House—Stable of Posada—Exterior of Dona Isabel's House.

To conclude, (37th time) the Domestic Drama, called

THE RENT DAY.

In the course of which will be realized the Subjects of the popular Engravings after WILKIE;—viz.

'The Rent Day,' & The Distraining for Rent.'

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"The Play's the thing !"—Ask for *Thomas's Observer*

Drury Lane Theatre.

PLANCHE's Play of *The Compact*, and Jerrold's Drama of *The Rent Day*, were the entertainments at this Theatre yesterday evening. Mr Wallack gives one act of the latter piece, with one act from three other dramas, instead of *Town and Country*, which he had previously announced for his Benefit to-morrow night, with a Musical Intermezzo, and *Lodoiska*.—The house was very full.

Covent Garden Theatre.

THERE was a very numerous and fashionable audience at this house last evening to witness the fifth performance of Sheridan Knowles's new Play called *The Hunchback*, and *The Marriage of Figaro*. Miss Fanny Kemble in the long and difficult part of *Julia* acted inimitably, and Miss Taylor was provokingly buoyant and graceful as *Helen*. Of Mr Knowles, as an actor, we can say nothing in his praise, but as an author, he is worthy to bear the prenom of Sheridan!

Haymarket Theatre.

THREE very amusing pieces were played, at this house, last night; 'L'homme difficile à vivre,' 'La fete de ma femme,' and 'Les Cuisinières.' In the two first, M. Arnal, who is a very clever comedian, sustained the principal *roles*, and elicited great laughter and applause. In the last piece, which is something like our *High Life below Stairs*, Laporte, as *un Garcon Boulanger*, played with admirable tact and humor. MlleOlivier, as a *Normande Bonne*, was characteristically dressed, played wiith spirit, and sang sweetly. The other parts were well sustained, and the performance altogether went off with éclat.

OLYMPIC.

This little Temple of Mirth closes its doors for the season to-morrow evening, to the great regret of its numerous admirers. Though there has been no novelty produced for the last three weeks, the house has been nightly crowded.

When Foote was acting in Dublin, he introduced into one of his pieces, called *The Orators*, the character of George Faulkner, the celebrated printer, whose manners and dress he so closely imitated, that the poor fellow could not appear in public without meeting with scoffs and jeers, from the very boys in the streets. Enraged at the ridicule thus brought upon him, Faulkner one evening treated to the gallery all the devils of the printing office, for the express purpose of their hissing and hooting Foote off the stage. Faulkner placed himself in the pit to enjoy the actor's degradation, but when the objectionable scene came on, the unfortunate printer was excessively chagrined to find, that so far from a groan or a hiss being heard, his gallery friends joined in the laugh. The next morning he inveighed against his inky

conclave, and demanded the reason of their treachery. 'Arrah Master,' said the spokesman, 'twas your own sweet self that was on the stage, and sorrow light upon us if we go to the play house to hiss our worthy master.' Faulkner afterwards brought an action against Foote, and got a verdict with £300 damages.

Beethoven was born at Baun in 1770, & died at Vienna in 1827. Some fifteen or twenty years ago, the compositions of this most extraordinary musician were deemed so wild and extravagant, that few orchestres attempted to perform only very few of them. Since the establishment of the Philharmonic Concerts however, the works of Beethoven, both vocal and instrumental, have had justice done to them, and the more they are understood, the more they are liked and appreciated.

Fashionable Lounges

To the Editor of The Theatrical Observer.

Dear Mr. Editor—Just wish to say a word—beg pardon, hope I don't intrude—but will you excuse me—I have to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town.

Monday, I inspect the wonder of wonders, *The Gigantic Whale*, the length of which is 95 feet, at the handsome Pavilion, Charing-Cross,—hundreds of the curious, visit this Queen of the Seas, which excites the admiration, and astonishment of the public.

I often pass a pleasant hour at the Exhibition of British Artists, Suffolk Street, Pall Mall East—like to encourage native talent;—many of the Pictures here equal to those of the oldest and best masters;—must take Mrs. Pry to see them.

Tuesday, call at the Egyptian Hall Bazaar, Piccadilly, to visit that Phenomenon the *Highland Youth*, whose miraculous powers of *Double Sight* surpass belief. Science is baffled by this child, and in a less enlightened age, he and his father would have been burnt for wizards. His levees (every half-hour) are crowded by the *elite* of the land.

Wednesday, must call at Exeter Hall to take another peep at the Exhibition of Paintings Illustrative of Sacred History, where are collected some of the choicest specimens of the antient masters, from the rise to the very perfection of the art, forming an exhibition as instructive to the student, as amusing to the connoisseur and mere idler. Cellini's exquisite Sculpture of the Crucifixion is alone worth the price of admission.

Afterwards, I stroll into the Exhibition of *Enamel Pictures on Glass*, 357, Strand—was quite electrified by the beauty and boldness of execution displayed in the whole collection—Belshazzar's Feast—Joshua commanding the Sun to stand still—and the Trial of Queen Katherine—all deserving the greatest praise.

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Saturday evening call in at Brett's, 109, Drury Lane, for my weekly allowance of *Cream of the Valley*, and Patent Brandy, as recommended by my Physician. Can't bear to give trouble, so just pop a couple of bottles in my pockets, and order a gallon of each to be sent to Mrs.——, who, though a most exemplary member of the Temperance Society, has no objection to a drop of good stuff, taken *medicinally*.

Last night I had a puzzler;—just as I was putting on my night-cap, "Paul," said Mrs. Pry, 'what is more brilliant than Peak's wit, or blacker than Miss Love's eyes? I made a hit—*Warren's Jet Blacking!*—Isn't that a good one?—but I intrude, beg pardon, your's, &c. PAUL PRY.

Theatre Royal, Drury Lane.

THE LAST NIGHT !

This Evening, A

GRAND MISCELLANEOUS

Selection of Music.

Conductor, Mr H. R. BISHOP.

PART I.

Overture to Anacreon—Cherubini.

The Solemn March, from 'Die Zauberflotte.'

Quartetto, Mrs H. R. Bishop, Mr T. Cooke, Mr Robinson, and Mr Phillips—O thou, whose power tremendous.—Rossini.

The New Grand Anthem,—O Lord, grant the King a Long Life.—Thomas Attwood.

Recit. Mr Braham—Great Queen be calm,—and Song,- Gentle airs,—(Violoncello Obligato, Mr Hatton.)—Handel.

Aria. Mrs H. R. Bishop—Ah ! che forse—Bonfichi.

Recit. and Air, Mr Phillips—Angel of Life—(Bassoon Obligato, Mr Godfrey.)

Air, Miss Pearson—In Infancy—Dr. Arne.

Air, Mr E. Seguin—Friend of the brave.

Air, Miss Bellchambers—Let the bright seraphim—(Trumpet Obligato, Mr Harper.)

Aria, Madame Puzzi—Il braccio mio—Nicolini.

Recit. and Grand Duet. Mr T. Cooke, and Mr Phillips—Call her my bride.—Rossini.

Quartetto, Madame Puzzi, Miss Bellchambers, Mr Braham, and Mr T. Cooke—Mimanca la voce—(Harp Obligato, Mr Chipp.)

Grand Scene, Mr Braham—Oh ! 'tis a glorlous sight to see—Von Weber.

Aria, Madame de Meric—Cari miei figli.

The Grand Finale to the First Act of Tancredi.—Ciel che feci.—Madame de Meric, Miss Bellchambers, Mrs Mapleson, Mr Braham, Mr T. Cooke, Mr Phillips—and Chorus.

AT THE END OF THE FIRST PART

A FANTASIA ON THE FRENCH HORN,

By Signor PUZZI.

PART II.

Overture to Preciosa.—C. M. Von Weber.

Duetto, Mrs H. R. Bishop, and Mr Phillips—Crudel perche.—Mozart.

Trio, Mr T. Cook, Mr Phillips, and Mr Bedford—When our Tyrol.—Rossini.

New Air, Mr Templeton—The eyes of my love are as blue as the sky.—Bishop.

Terzetto, Madame Puzzi, Mr Braham, and Mr Phillips—Quel sembiante.—Rossini.

Echo Song—Miss Pearson—What airy sound.

Duetto, Madame de Meric, and Mr Braham—Ah! se de mali miei.—Rossini.

Air, Mr E. Seguin—Yes, detraction!

New Air, Mr Braham—The Gypsey King.—Nelson.

Air, Mr Phillips—The Sea! the Sea!

Aria, Miss Bellchambers—Palpita incerta.

New Bacchanalian Song, Mr Phillips—The best of all good company.

The Grand Finale From Beethoven's Fidelio.

The Solo parts by Mrs H. R. Bishop, Miss Pearson, Mrs Mapleson, Messrs Braham, T. Cooke, Templeton, E. Seguin, Bedford, and Phillips.

AT THE END OF THE SECOND PART

Master VIOTTI COLLLINS,

Son of the "English Paganini,"

WILL PERFORM

BRILLIANT VARIATIONS ON THE VIOLIN.

PART III.

Overture to La Cenerentola—Rossini.

Duetto, Mrs H. R. Bishop, and Mr Phillips—Giovinette. and Chorus.

Air. Miss Bellchambers—He never said he loved.

Air, Mr Braham—The Bay of Biscay.

The National Anthem—God Save the King—by the Principal Singer.

Covent Garden;

To-morrow, for the Benefit of Mr C. Kemble, Macbeth, and Cymon.

Printed & Published every Morning, by E. Thomas, Exeter Street, opposite Exeter Hall Strand.—All letters to be post paid.

THE
Theatrical Observer;
AND
Daily Bills of the Play.

'Nothing extenuate, nor set down aught in malice.."—OTHELLO.

No. 3224. *Saturday, April* 14, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer.*

Drury Lane Theatre.

THE Lenten Musical Performances at this Theatre, terminated last night, and we much fear that they must have proved a very unprofitable speculation for Captain Polhill, as on the whole we never recollect any season when they were so ill attended. Mr Bishop had provided a selection of a varied and pleasing nature, and most of it had ample justice from the different vocalists, the principal of whom were Mesdames Meric, Puzzi, Bishop, and Miss Bellchambers, and Messrs. Braham, H. Phillips, Seguin, and Templeton. The instrumental part was not so well managed, there was a want of delicacy of tone and finish, which was particularly observable in Weber's overture to Preciosa, and in the accompaniment to Madame Meric's aria 'Cari miei figli,' which she sang delightfully. At the end of the first part, Signor Puzzi played a Fantasia on the French Horn, in the most masterly manner, the delicacy and sweetness of his notes astonished and delighted his auditors; that clever little fellow Master Viotti Collins also exhibited his precocious talent by playing some brilliant variations on the violin previous to the last part.

OUR readers will not, we are sure, be displeased with us for giving them another specimen of Knowles's beautiful writing in *The Hunchback.* It is a declaration of love.

Clifford, I love you.
Julia, You mock me, Sir.
Clifford, Then there is no such thing
On earth as reverence, honor filial, and fear
Of kings, and the awe of supreme power itself,
Are only shows and sounds that stand for nothing.
Julia, You have known me scarce a minute.
Clif. Say but a moment, still I say I love you.
Love's not a flower that grows in the dull earth,
Springs by the calendar, must wait for sun,
For rain,—matures by parts—must take its time
To stem, to leaf, to bud, to blow. It owns
A richer soil, boasts a quicker seed,
You look for it, and see it not—and lo!
E'en while you look, the peerless flower is up—
Consummate in the birth.

The new Easter Spectacle, at Covent Garden, is strongly cast, especially in the female characters, as Miss Taylor, Miss Poole, Miss Cawse, and Mesdames Keeley and Vining are among the number. It is in two parts, and called *The Tartar Witch and the Pedlar Boy.*

Printer's Pension Society.— We lament to hear that the funds of this institution have greatly decreased ; but they will, we trust, be materially augmented by the patrons of literature, who will have an opportunity of so doing this evening, at the Surrey Theatre, the performances being for the Benefit of that industrious class connected with the press.—*Town.*

The French Journals say that all the theatres of Paris have taken the measures prescribed for defeating the cholera, and the precaution adopted are said by the faculty to be quite efficacious in excluding the monster from these places of amusement, which on the whole, appear to have an average fair proportion of spectators. The journals do not however inform us what is the nature of the measures adopted.

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Theatre Royal, Drury Lane.

Last Time of performing until the Holidays.

Mr. WALLACK'S BENEFIT.

This Evening, the Fourth Act of the Comedy of The

Clandestine Marriage.

Lord Ogleby, Mr FARREN, Lovel, Mr COOPER,
Sir John Melville, Mr BRINDAL, Canton, Mr BENSON HILL,
Miss Sterling, Mrs ORGER, Fanny, Miss PHILLIPS.

After which, the First Act of

THE RENT DAY.

Grantley, Mr BRINDAL, Old Crumbs, Mr YOUNGE,
Martin Heywood, Mr WALLACK, Toby Heywood, Mr COOPER,
Bull-frog, Mr HARLEY, Hyssop, Mr BEDFORD,
Silver Jack, Mr H. WALLACK, Beanstalk, Mr HUGHES,
Rachel Heywood, Miss PHILLIPS, Polly Briggs, Mrs HUMBY.

To which will be added, the Fourth Act of

The School for Scandel.

Sir Peter Teazle, Mr FARREN, Sir Oliver Surface, Mr ANDREWS,
Joseph Surface, Mr COOPER, Moses, Mr B. HILL,
Charles Surface, Mr WALLACK, Lady Teazle, Miss PHILLIPS.

To conclude with the Fifth Act, of

King Richard the Third.

Duke of Glo'ster, Mr WALLACK, Earl of Richmond, Mr COOPER.

In the course of the Evening will be introduced

A MUSICAL INTERMEZZO.

Consisting of the following Pieces of Music;—

Mr Phillips—The best of all good Company; Mr Harley—How to bring up a Son; Messrs. Bedford, Yarnold, and Robinson—the Glee of 'The Little Pigs;' Mr Distin, will perform on the Trumpet, the Voice Part of 'The Soldier Tired; Mr T. Cooke—The Mock Italian Trio; A Solo on the Trumpet, by Master Phillips, the Infant Trumpeter, only 6 years of Age!!!

The whole, to conclude with, the late Mr Kemble's Melo-Drama of

LODOISKA.

Prince Lupauski, Mr YOUNGE, Baron Lovinski, Mr H. WALLACK,
Count Floreski, Mr TEMPLETON, Vurbel, Mr HARLEY,
Who will Sing, '*Oh Dolce Doll Concento,*' and '*Johnny Bond.*'
Princess Lodoiska, Miss PEARSON,
Kera Khan, Mr WALLACK, Ithorak, Mr BEDFORD.

Theatre Royal. Covent Garden.

Last Time of performing until the Holidays.

MR. C. KEMBLE's NIGHT.

This Evening, the Tragedy of

MACBETH.

The Overture and Symphonies between the acts by Mr Ware.

Duncan, King of Scotland, Mr EGERTON,
Malcolm, Mr J. MASON. Donalbain, Miss P. HORTON,
Macbeth, Mr C. KEMBLE, Macduff, Mr WARDE,
Banquo, Mr G. BENNETT, Fleance, Miss FORTESCUE,
Lenox, Mr BAKER, Rosse, Mr DIDDEAR,
Siward, Mr TURNOUR, Seyton, Mr HENRY, Physician, Mr Mears
Officers, Messrs. EVANS, HEATH, IRWIN,
Chamberlains, Mess. Brady & Collett.
Lady Macbeth, (first time) Miss FANNY KEMBLE,
Gentlewoman, Miss HORTON,
Ladies, Mesdames VIALS and REED, Hecat, Mr MORLEY,
Witches, Messrs. BARTLEY, MEADOWS, & KEELEY,
Apparitions, Mr PAYNE, Miss HARRINGTON, Miss P. HORTON,
Vocal Witches—Mr Duruset, Mr Hodges, Mr G. Penson,
Mr Reynoldson, Mr Wilson, Messrs. Beale, Benedict Barclay, &c.
Miss Taylor, Miss H. Cawse, Miss Inverarity, Miss Shirriff,

To conclude with Garrick's Romance of

CYMON.

Cymon, (first time) Miss TAYLOR, Merlin, Mr EGERTON,
Dorus, Mr BARTLEY, Damon, Mr IRWIN,
Linco, Mr G. PENSON, Dorilas, Mr J. COOPER,
Sylvia, (first time) Miss SHIRREFF,
Urganda, (the Enchantress) MissINVERARITY, Fatima, Mrs Gibbs
Daphne, Miss HORTON, Dorcas, Mrs KEELEY,

The SONGS will be Sung in the following Order :—

Air, Cymon—You gave me last week a young linnet,
Song, Urganda——One adieu before you leave me,
Air, Sylvia—Yet awhile sweet sleep deceive me,
Duet, Cymon and Sylvia—O take this nosegay, gentle youth,
Song, Sylvia—O why should I sorrow, Song, Dorcas—When I was young,
Air, Sylvia—From duty if the shepherd stray,
Trio, Sylvia, Lorcas, Linco—Full of doubt and full of fear,
Air, Sylvia—This cold flinty heart,
Air, Cymon—Come on, come on, Air, Cymon—Torn from me,
Bravara, Urganda—Despair and shame, Finale—Moment of Triumph.

THE

Theatrical Observer;

AND

Daily Bills of the Play.

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No. 3226. *Monday, April* 16, 1832. *Price* 1*d.*

"The Play's the thing !"—Ask for *Thomas's Observer.*

Drury Lane Theatre.

WE are sorry to say that there was a very indifferent house here on Saturday night, so indifferent, as to prove, we should think, no *benefit* to Mr Wallack, whose night it was. The performance consisted of an act from four different Plays, some singing, and the old melo-drama of *Lodoiska ;* this was truly not a tempting bill of fare! It is rumoured that inconsequence of Capt. Polhill not being able to come to an amicable arrangement with regard to a reduction of the large salaries of his principal performers, this Theatre will be closed full six weeks earlier than was contemplated. Very few of the performers, it is expected will venture on a benefit.

Covent Garden Theatre.

ON Saturday evening Miss Fanny Kemble ventured on the arduous task of personating *Lady Macbeth,* for her father's benefit ; not to have failed in the attempt would have been a great merit in so young an actress, but she did more, she achieved a complete triumph, and was frequently rewarded by hearty and well deserved applause. Her manner of reading the letter was truly natural and admirable, and her by play, and dismissal of the guests, in the banquet scene, was excellent. C. Kemble's *Macbeth* was a sensible clever performance, no more, and we fear he has not now even physical power to play that difficult and fatiguing character, for when he came before the curtain, on being called for at the end of the play, we never saw any actor appear in a more distressing state of exhaustion. Garrick's romance of *Cymon* was the afterpiece, in which Miss Taylor played the hero with great naïveté and spirit, looked remarkably well, and sang her share of the duet ' O take this nosegay, gentle youth,' with so much taste and sweetness that it was encored; not but MissShirreff might claim a moiety of the honour; the latter lady was most unbecomingly dressed as *Sylvia,* and did not seem to have half studied her part. Miss Inverarity made so handsome an enchantress, that one could not help thinking *Cymon* a *fool* indeed to reject her overtures: she sang ' One adieu before you leave me,' most delightfully. G. Penson's *Linco,* and Mrs Gibb's *Fatima,* were inimitable. Of the getting up the piece we can say nothing in praise. The house was well attended, but very far from being full. On Saturday the committee who audit the accounts of this Theatre, announced that the attraction of *The Hunchback* had been so great that the receipts had enabled them to pay its talented author, and also to pay the salaries of all the performers in full.

The proceedings taken in the name of the Lord Chamberlain, against Mr Rayner, of the New Strand Theatre, it is hoped will be suffered to drop.

OLYMPIC.—This delightfully comfortable, and pleasing little Theatre was on Saturday night crowded in every part, it being the last night of the season. We have not space in to day's number to insert the farewell address.

Messrs Ducrow and West, jun., who are now about to commence a new lease of Astley's Amphitheatre, intend opening the summer campaign with more than common spirit. They commence, according to custom, on Easter Monday, with a new grand Drama. During the recess, the house has undergone a complete renovation, and now can vie with the grandest in the metropolis.

Fashionable Lounges

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Monday, call at the Queen's Bazaar, 73, Oxford Street, which is coustantly crowded with fashionable company, to see the new and splendid Views of the *Diorama*, and *Physiorama*—just opened—including Bristol on Fire, Nottingham Castle on Fire, by the Rioters, Insurrection at Jamaica, Opening of London Bridge, &c. &c.

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Wednesday, I set for one hour before the divine Models, at Exeter Hall, I go early, Mr Editor, for after one o'clock the place is thronged, and I never could enjoy serious contemplations in a crowd.

Afterwards, I stroll into the Exhibition of *Enamel Pictures on Glass*, 357, Strand—was quite electrified by the beauty and boldness of execution displayed in the whole collection—Belshazzar's Feast—Joshua commanding the Sun to stand still—and the Trial of Queen Katherine—all deserving the greatest praise.

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Theatre Royal, Adelphi.

This Evening, Mr Yates will give an Entestainment, consisting of a Variety of Sketches, entitled

Yates' Views of Himself

AND OTHERS,

Taken from the most favorite Points in his Entertainments, interspersed with new Matter.

Novel Illustrations of Shakspeare,

EXEMPLIFIED BY

TABLEAUX VIVANS,

Or Living Pictures.

PART I.

Introduction—Mr Mogg and Mrs Mant on Monopologue—&c. Imitation of Mr Matthews.

SONG "MASQUERADING."

Theatrical Speculation—&c. Imitation. Macready and Young, Hubert and King John.

Tableau, THE VILLAGE SMITHY!

Falstaff and Apothecary—Vauxhall– &c.

Song, "VAUXHALL GARDENS."

Liverpool—Stars—At Home—&c. Imitation of Kean.

Tableau, SHYLOCK & THE COURT.

Tableau Animé

POLICHINEL VAMPIRE!

PART II.

Mr Prosper Sanguine on the Times—&c.

FLY DUET.

Pint of Wine and Candle—Tea Pot Travelling—&c.

Song, "ASTLEY'S AMPHITHEATRE."

Finale Tableau, TRIAL OF QUEEN CATHERINE.

Mast. H. C. COOPER's

Performances on the Violin, varied on each Evening.

To conclude with

Les Tableaux Optiques,

By Mr H. CHILDE.

New Strand, Subscription Theatre.

This Evening, will be presented a novel and diversified Entertainment.

PART FIRST—Mr RAYNER,

A Sketch, exhibiting the Passions, Manners, Peculiarities, and Eccentricities of our Nature, entitled The

World as it Runs;

Or, Fancy's Freaks

Explanation—Reasoning for being open—Breaking new ground—&c.

Song,—'BUNDLE OF WANTS.'

Time of starting—Grumbling Guard—Fellow Passengers, &c.—No Song like an old one—

Song, 'The Nightingale Club.'

Love in Stages—Love at 20—Love at 30—Love at 40—Love at 50—Love at 60—Bashfulness won't do, Confidence may—-Hymen and Cupid—-&c.—The Club Nightcap—

Song, 'Chapter of Topers.'

In Town at last—Strange change since last on change—Age of Improvement, &c.—The various Effects of Wine, Brandy, and Heavy Wet, exemplified—

Song, 'Gallimaufry.'

Duet, by Misses MATTLEY, & FERGUSON.

PART SECOND—Master FRANK CARBERY.

A Fantasaical Interlude, called

DISGUISES.

In which Master Frank Carbery will personate Five Characters.

PART THIRD—HERR SCHMIDT. An Exhibition of

Physioramic Phyrotechnicon.

Part Fourth—Signor Benesontag; who will exhibit his powers of

VENTRILOQUISM.

Duet, by Misses FERGUSON, and MATTLEY.

Part Fifth—Miss Taylor's performance on the MUSICAL GLASSES.

Part Sixth—Ramo Samee, the Indian Juggler, who will go through his Evolutions with Balls, Knives, &c.

Part Seventh—Herr Schmidt; Magic Views or Dissolvent Tableaux.

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Daily Bills of the Play.

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No. 3226. *Tuesday, April* 17, 1832. *Price* 1*d.*

"The Play's the thing !"—Ask for *Thomas's Observer*

This being passion week, the Theatres are all closed, except the Adelphi, and the New Strand Theatre, at both of which there were numerous audiences last night.

OLYMPIC THEATRE.—This Theatre closed on Saturday night, for the season. In the course of the evening Madame Vestris delivered the following Address to one of the most crowded houses we have seen even at the Olympic :—

"Ladies and Gentlemen—The last night of our second season having arrived, I again present myself before you to take leave. I might easily do so in the set phrases which custom prescribes ; but something beyond custom may fairly be looked for by you, whose custom has been something beyond what could reasonably be expected by me.

"In my last address, I undertook to win from you an admission, that 'the women are the best Managers after all.' Ladies and Gentlemen, I have won it, and in its most pleasing and substantial form—your constant attendance.

"This admission has been freely given ; and, the Public Press excepted, it has been the only free admission given for this house. There has been no order in the Theatre, since I became its lessee, but the good order which has characterised the audiences who have done me the honour to visit it. The breath of your approving voices has been my only puff—your applause has been engraved upon my memory, not printed in my bills—and the use of the word 'overflow' has been reserved to describe the feeling of a heart grateful, indeed to overflow, for your unceasing patronage and support.

"It would be affectation to talk of doing better next season. I shall be contenetd if we can do as well—and so, you have taught me to believe, will you. The same style of entertainments will be presented to you, and they will be acted by the same, or nearly the same company. Above all, I am happy to be enabled to promise you the re-appearance of him who for six months has here reigned supreme in the kingdom of merriment—of him who is at once a pupil of nature and a master of art.

"Devils of all denominations have been struggling for the mastery at the various Theatres of the Metropolis ; but if the success of a devil be measured by how much a 'Devil takes,' assuredly ours are the most successful, for our 'Olympic Devils' have taken more than any other.

"My last season was only three months—my present has extended

to six; and, however unusual in theatrical matters, its prosperity has doubled with its extent. The old adage must explain it; last year I was only the fortunate 'Mistress of the Revels,' this year I have had 'the Devil's luck and my own.'

"Ladies and Gentlemen, accept my sincere and hearty thanks for the kind and unvarying support you have accorded to this establishment; and allow me to add those of the performers generally. Until October shall again bring us face to face, for the mutual exchange of mirth and good humour, I respectfully and gratefully bid you farewell.

Fashionable Lounges

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Mast. H. C. COOPER's

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By Mr H. CHILDE.

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'Nothing extenuate, nor set down aught in malice.."—OTHELLO.

No. 3227. *Wednesday, April* 18, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer.*

LAST night, Mr Walker delivered an Astronomical Lecture, at the King's Concert Rooms, in Hanover Square, in which he gave a very clear and intelligible explanation of all the principal phenomena of the earth, and heavenly bodies; the whole was illustrated by the transparent scenery of the Eidouranion.

We cannot refrain from giving our readers another quotation from *The Hunchback,* where *Walter* tempts *Clifford* to woo *Julia;*

"Form
And feature has she, wherein move and glow
The charms that in the marble cold and still
Cull'd by the sculptor's jealous skill, and joined there
Inspire us. Sir, a maid before whose feet
A duke,—a duke might lay his coronet,
To lift her to his state, and partner her.
A fresh heart too! a young fresh heart, Sir, one
That Cupid has not toy'd with, and a warm one—
Fresh, young, and warm, mark that! a mind to boot.
Wit, Sir; sense, taste—a garden strictly tended,
Where nought but what is costly flourishes—
A consort for a king, Sir! Thou shalt see her.
Clifford. I thank you Master Walter. As you speak,
Methinks I see me at the altar foot,
Her hand fast lock'd in mine, the ring put on,
My wedding bell rings merry in my ear;
And round me throng glad tongues that give me joy
To be the bridegroom of so fair a bride.

A late celebrated musical character, who was fully as much distinguished by the cleanness of his costume, as for his professional skill, was once invited to make one of a party to a masquerade. He objected, alledging, among other reasons, his inability to support a character, and that he should be sure to be discovered. "Oh no, my dear Mr H——" said a lady present, "there's no fear of that—*only go clean,* and I am sure nobody will know you.

What line in the song of 'I have plucked the fairest flower,' should be sung by a scene painter? 'I have mingled melting sighs, (size).'

We hear Beazley has undertaken to contract the area of Drury-lane, so that it may be extended a ta few hours' notice, to meet any extraordinary occasion. The backs of the boxes, it is said, are to be ar-

ranged on the plan of a shoe-maker's sliding measure! Some such method is adopted at the Dublin Theatre. Large Theatres have always been considered little favourable to morality. This plan is likely to be the cause of additional *back sliding*.

Such is the state of Theatricals in the country, that only one third of the number of Theatres which were open during the war, are now open; and in those which are so, the salaries of the performers are only half what what they used to be. This state of things, it is expected, will be very favourable to the studies of tragic and sentimental performers.

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No. 3228. *Thursday, April* 19, 1832. *Price* 1*d.*

"The Play's the thing !"—Ask for *Thomas's Observer.*

Mr Phillips is now delivering Lectures on singing at the Mechanics' Institution, and the City of London Literary Institution, the object of which is to establish principles for the promotion of an English school of singing. One of the primary principles, he states, to be the just pronunciation of the words, a circumstance which is often entirely overlooked by our singers; the union of sense and sound, therefore, forms the grand theme of these lectures, which deserve the support of all musical amateurs. Mr Phillips illustrates his observations by pieces of vocal music, performed by himself, Mr Taylor, and the Misses Brandon, his pupils.

Kean's health is again sufficiently restored to enable him to resume his professionable duties; he is in treaty both with Davidge and Macfarren. Miss Smithson is playing with great success at the Birmingham Theatre. The proprietors of Vauxhall intend to introduce dramatic entertainments again this season, and have made application for pieces to several popular writers. Alexander Lee is about to become manager of the Coburg Theatre, under Davidge; Mrs Waylett and Mrs Glover have both engagements there. That clever comedian, Webster has taken the City Theatre of Davidge, and is making every preparation to open his compaign with éclat. Rayner commences his summer season, on Easter Monday, with a new American drama, by Bernard, in which O. Smith and Gallot will appear, and a mythylogical burletta, in which Misses Forde and Somerville will sustain the principal characters.

Miss Fanny Kemble has announced her Benefit for Thursday the 3rd of May, though she has not as yet decided on what character she will sustain. Miss Kemble has we understand a new Tragedy nearly ready for production, the plot of which she took from a Spanish play of *Lope de Vega, L'Estrella di Sevilla, (the Star of Seville,)* she has not however contented herself with translating, for there is not one sentiment or expression in the whole Drama which is not entirely her own. The interest of the play arises from the passion of the King of Spain for the heroine, (the star of Seville,) between whom and a young nobleman of the court, there is a mutual attachment. This nobleman binds himself by an oath to serve the king in a particular project, without knowing the nature of the services required of him, and when he finds it is to promote the Monarch's lawless passion for his own beloved, Castilian honour will not suffer him to draw back, and the catastro-

phe is produced by his adhering to his oath. The gentleman to whom it is said Miss Fanny Kemble is affianced, is the Hon. Mr Craven, and their acqnaintance commenced last year, when Mr Craven played the hero, and Miss Kemble the heroine in Lord Levison Gower's Tragedy of *Hernani,* at Bridgewater House. Mr Craven not being in circumstances to marry a portionless bride, went abroad for a twelvemonth, but is returned as much the lover as ever, and, it is said, that his friends finding his passion so deep rooted, and that the love is mutual, are making arrangements which will enable him to marry and live in a comfortable style.

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Theatre Royal, Drury Lane.

On Monday, the Historical Play of

WILLIAM TELL.

Gesler, Mr H. WALLACK, Braun, Mr ROSS,
Sarnem, Mr THOMPSON, Struth, Mr ANDREWS,
Anneli, Miss RUSSELL, Agnes, Miss FAUCIT,
William Tell, Mr MACREADY, Albert, (his Son) Miss CHAPLIN,
Jagheli, Mr BRINDAL, Michael, Mr COOPER,
Emma.....(Tell's Wife).....Mrs BRUDENELL.

To conclude with, (first time) a New Grand Oriental Spectacle, with New Scenery, &c. called The

MAGIC CAR;

Or, THREE DAYS TRIAL.

The Music Composed and Selected by Mr T. Cooke.

The Scenery by Messrs Marinari, Andrews, Adams, Franklin, Hilliard, and Stanfield. The Dresses, by Mr Palmer, and Mrs Coombs.
The Properties, Changes and Decorations by Mr Blamire. The Machinery by Mr Nall. The Dances arranged by Miss Barnett.

Kemserai, (King of Serendib) Mr H. WALLACK,
Orasmin, (his Friend) Mr THOMPSON,
Almanzor, (a Persian Noble) Mr COOPER, Kalig, Mr HARLEY,
Gironda, (King of the Fairies) Mr YOUNGE,
Phillidel, Miss CHAPLIN, Archibon, Miss SMITH,
Melanthia, (Genius of the Enchanted Tree) Miss MARSHALL,
Zuluca, (Captive of Cassandra) Miss KENNETH,
Bedia, Miss CRAWFORD,
Cassandra, (Queen of the Fairies,) Miss FAUCIT,
Munah, Cephisa, } her attendant Fairies { Mrs HUMBY, Miss VALLANCY,
First Peasant, Mrs EAST, Second Peasant, Miss SOMERVILLE,
Nymphs, Fairies, Female Slaves, &c.

In the course of the Piece will be introduced

A SHAWL DANCE,

Composed by Miss Barnett, in which

Miss ADELAIDE, (daughter and pupil of Mr and Mrs C. Byrn,) will make her First Appearance on any Stage; assisted by the whole Corps de Ballet of the Theatre.

New Scenery.

Romantic Mountainous Country, near the City of Medhuscia, with a Transforming Fountain of Water—Stanfield. The Great Square of Medhuscia—Marinari. Ruins of the old Palace, and the Magical Flying Car—Marinari. Cassandra's Gorgeous Palace on the Silver Lake—Stanfield. Fairy Labyrinth!—Stanfield. Grotto in the Enchanted Gardens—Andrews. Flower Garden in the Labyrinth, with Magic Clock and Banqaet—Andrews. Fatal Effects of the Transforming Waters. City of Medhuscia, (by Moonlight) Brilliantly Illuminated!!!—Marinari. Grand Procession! and Entry of Medhuscia's Queen!

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No. 3229. *Saturday, April* 21, 1832. *Price* 1*d.*

"The Play's the thing !"—Ask for *Thomas's Observer.*

On Wednesday, his Majesty sent to the Lord Chamberlain's office to command that *all* the Theatres should be closed during the remainder of this week, so that Mr Yates has been obliged to discontinue his entertainments, but Mr Rayner performed on the same evening, and again on Thursday night in defiance of the Lord Chamberlain's mandate.

On Saturday night Macready finished his engagement at the Dublin Theatre, when the performances, which were for his Benefit, were *William Tell,* and *Rob Roy,* Between the two pieces the gods clamored loudly for Macready, and after a considerable interval he came forward, but the patience of the paddies having been exhausted, they greeted the tragedian with a most tremendous hissing. Macready evidently nettled by such an uncourteous reception, looked highly indignant, and with a becoming spirit, uttered the following sarcastic address. "Ladies and Gentlemen, I had retired to change the dress of *William Tell,* for that of *Rob Roy,* before I was aware of your pleasure. It must be always grateful to an actor to receive the approbation of an audience whose *quickness* of *sensibility* ensures the *correctness* of their *judgment.* I have the honour to thank you, and bid you farewell." He then made a stiff bow and retired, whilst those who had been formost to hiss him, were now as vehement with their applause. Madame Vestris was to have commenced her engagement in Dublin on Easter Monday, but has kindly postponed her departure from town till after that day, in order to perform for the Benefit of that clever actress Mrs Glover.

We understand that Mr Arnold has at last finally arranged with Madame Vestris for the use of her Theatre, for his short season, and that he will commence his performances on the 2d of July, with a very efficient company. The new English Opera House, which is to be built nearly on the site of the former one, will not be finished before next year.

Madame Catalani has established an academy for 20 indigent vocalists, on her estate near Florence, where the élèves are taught, not only singing, but every elegant accomplishment necessary to fit them for public life, entirely at her expense. The only return she expects for this munificence is that when the pupils make their débuts, they shall add the name of Catalani to their patronymic; one of these young artistes is about to be launched from this conservatoire, who is

called Maselli Catalani, and it is expected that her début will take place at the Grand Opera, in Paris.

Rus in Urbe.—It is recorded of Sam. Daniel, the Elizabethan Poet, that 'he often retired to his gardens in Old Street, *near London*, and indulged in solitude for several months.

The first time Henderson rehearsed a part at Drury Lane, G. Garrick entered the boxes, saying at the same time "I came only as a *Spectator.*" Shortly after, he made some objection to Henderson's performance, and Henderson retorted—"Sir, I thought you were to be only a *Spectator*, you are turned *Tatler.*" "Never mind Sir," said David Garrick, "never mind him, let him be what he will, I will be the *Guardian.*"

Fashionable Lounges

To the Editor of The Theatrical Observer.

Dear Mr. Editor—Just wish to say a word—beg pardon, hope I don't intrude—but will you excuse me—I have to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town.

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Tuesday, I inspect the wonder of wonders, *The Gigantic Whale*, the length of which is 95 feet, at the handsome Pavilion, Charing-Cross,—hundreds of the curious, visit this Queen of the Seas, which excites the admiration, and astonishment of the public.

I often pass a pleasant hour at the Exhibition of British Artists, Suffolk Street, Pall Mall East—like to encourage native talent;—many of the Pictures here equal to those of the oldest and best masters;—must take Mrs. Pry to see them.

Going up Piccadilly, pop into the Egyptian Hall Bazaar, to visit that Phenomenon the *Highland Youth*, whose miraculous powers of *Double Sight* surpass belief. Science is baffled by this child, and in a less enlightened age, he and his father would have been burnt for wizards. His levees (every half-hour) are crowded by the *elite* of the land.

Wednesday, I set for one hour before the divine Morales, at Exeter Hall, I go early, Mr Editor, for after one o'clock the place is thronged, and I never could enjoy serious contemplations in a crowd.

On Friday, I examine *Miss Linwood's* curious Needle-Work, in Leicester Square—just added other beautiful specimens of her art.

Oh! Mr. Editor, have you seen *The Industrious Fleas*, at 209, Regent Street, such curiosities!—a man of war—a carriage, on springs, with coachman, footman, &c. all drawn by a single Flea—an affair of honor, sword in hand, decided in the most fashionable manner, by two of these extraordinary insects.—Do call in, the room crowded every day to see this wonderful exhibition.

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Printed & Published every Morning, by E. Thomas, Exeter Street, opposite Exeter Hall Strand.—All letters to be post paid.

New Strand, Subscription Theatre.

This Evening, will be presented a novel and diversified Entertainment.

PART FIRST—Mr RAYNER,

A Sketch, exhibiting the Passions, Manners, Peculiarities, and Eccentricities of our Nature, entitled The

World as it Runs;

Or, Fancy's Freaks

Explanation—Reasoning for being open—Breaking new ground—&c.

Song,—'BUNDLE OF WANTS.'

Time of starting—Grumbling Guard—Fellow Passengers, &c.—No Song like an old one—

Song, 'The Nightingale Club.'

Love in Stages—Love at 20—Love at 30—Love at 40—Love at 50—Love at 60—Bashfulness won't do, Confidence may—-Hymen and Cupid—-&c.—The Club Nightcap—

Song, 'Chapter of Topers.'

In Town at last—Strange change since last on change—Age of Improvement, &c.—The various Effects of Wine, Brandy, and Heavy Wet, exemplified—

Song, 'Gallimaufry.'

Duet, by Misses MATTLEY, & FERGUSON.

PART SECOND—Master FRANK CARBERY.

A Fantasaical Interlude, called

DISGUISES.

In which Master Frank Carbery will personate Five Characters.

PART THIRD—HERR SCHMIDT. An Exhibition of

Physioramic Phyrotechnicon.

Part Fourth—Signor Benesontag; who will exhibit his powers of

VENTRILOQUISM.

Duet, by Misses FERGUSON, and MATTLEY.

Part Fifth—Miss Taylor's performance on the MUSICAL GLASSES.

Part Sixth—Ramo Samee, the Indian Juggler, who will go through his Evolutions with Balls, Knives, &c.

Part Seventh—Herr Schmidt; Magic Views or Dissolvent Tableaux.

Theatre Royal. Covent Garden.

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The Hunchback.

Master Walter, Mr S. KNOWLES, Julia, Miss KEMBLE.

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With entirely new Scenery, Machinery, Dresses, and Decorations.

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Azim, (Prince of Sensi) Mrs VINING,
Chinque-te-to, (his Lacquey) Mr KEELEY, Zimvente, Mr IRWIN,
Kion-Long, *Cham of Honana*, Mr COLLETT,
Dim-sing, Mr TURNOUR, Pop-kin, (Head Gamekeeper) Mr EVANS,
Typhorack, (the Spirit of Fire,) Mr J. COOPER,
Soldiers, Officers, Peasants, Servants, &c. Messrs. Addison, Tett, Willing, Butler, Shegog, Benedict, &c.

TARTARS

Benaska, (Chief of a Horde of roving Tartars) Mr W. H. PAYNE,
Jarphis, Mr HENRY, Tamur, Mr MEARS,
Etan, Mr BENDER, Octor, Mr F. SUTTON, Kanghi, Mr ELLER,
Kokonor, Mr PAULO, Horde—Messrs. Miller, May, Heath, &c.

Tartarian Pas de Trois,
Mr D'ALBERT, Mrs VEDY, Mrs BEDFORD,
Maga, (the Tartar Witch) Miss TAYLOR,
Cepherenza, Miss CAWSE, Amoros-ing, Mrs TAYLEURE,
Ebra, Mrs KEELEY, Kuna, Miss HARRINGTON.

Chinese Dances,

By Mesdames DAVIS, THOMASSIN, RYALS, FAIRBROTHER.

New Scenery.

Scene 1.—The Pass of Kou-pe-Koo, over which passes the Procession of Prince Azim. The Attack of the Tartars. 2—The Forest of Nipauli, with the Ruined Temple of Fum-hoo. 3—Mystic Cave of Maga. The awful appearance of The Spirit of Fire. 4—The Colonade & Gardens of the Palace of Honana. 5—The Cham's Pleasure Grounds, by the river See-Poe. 6—Grand Hall of the Lantherns, through which, Cascades and Fountains are seen, forming a Superb Jet D'Eau, in honour of the approaching nuptials of Azim and Cepherenza. Pas de Schal, by Mrs Vining, Miss Cawse, Mesdames Vedy, Bedford, Davis, &c. PART II.—Scene 1.—Too-near Neighbours, or Inside and Outside. 2—The Grand Gallery and Stairs of the Palace. 3—The Great Banana Tree, in the Forest of Yan-hoo. 4—Circular Walk, Round the Lake of Honana, and the Gamekeeper's Lodge. 5—An Excavation beneath the Tower of the Thundering Winds, in which is placed The Serpent Idol, holding the Magic Flame, the Talismanic Power of the Witch. Triumphal Arches and Bridges, over the river Wang-ho, near the City of Honana.

THE
Theatrical Observer;
AND
Daily Bills of the Play.

' Nothing extenuate, nor set down aught in malice.."—OTHELLO.

No. 3230. *Monday, April* 23, 1832. *Price* 1*d.*

"The Play's the thing !"—Ask for *Thomas's Observer.*

The Surrey Theatre opens to-night for the summer season at reduced prices, viz. the boxes 3s. and pit 1s. 6d. John Reeve and Balls, of Drury Lane, are engaged, and make their appearance to-night, the former in a new Drama, to be called *The Deathlight,* and the latter in *The Three and the Deuce.*

The City Theatre opens to-night under the management of that clever fellow, Webster, (late of Drury Lane Theatre,) who unites in his own person the qualifications of lessee, manager, author, and actor. His scenery, decorations, performers, and pieces, are all new, the latter consist of *Billing and Cooing*, *The Hunchback*, and *Whittington and his Cat*, with Ventriloquism, Singing, &c. We very heartily wish him success.

That inimitable actress, and kind parent, Mrs Glover, takes a Benefit, this evening, at the Olympic Theatre.—Madame Vestris, and Mr Liston, will perform.

The other night, at the Strand Theatre, when Rameo Samee was about to swallow a stone, some person expressed his doubts as to its being a stone : " Him be tone," exclaimed the Indian, " him cum from Rygin Park, and (putting it into his mouth,) me 'sure you him not so soff as mash potatto !"

On Wednesday evening, Paganini gave a concert in Paris, for the Benefit of the poor and the families of those who have suffered by the cholera; he is expected in London by the end of this month, and will have three or four grand concerts.

In consequence of the success of *The Hunchback* at Covent Garden, the provincial managers are all on the *qui vive* to secure the services of Sheridan Knowles, as soon as he can be spared; he has had the most tempting offers to perform in Bath, Liverpool, Birmingham, Dublin, Cork, Edinburgh, and Glasgow, so that his time will be fully occupied for some months.

It is said that Braham is one of the number of performers who decline to take a Benefit, owing to the indifferent chance of making it profitable. We should have thought that this distinguished vocalist, might have relied with confidence on his high and well deserved popularity, to secure him a good house. When Mr and Mrs Wood quitted Drury Lane, they engaged to perform with Sloman's company at Maidstone, but from some caprice broke their engagement, and Sloman threatens Mr Wood with legal proceedings for his breach of contract. To-night they appear at the Norwich Theatre.

Capt. Polhill wishes to give up his lease of Drury Lane Theatre, but the renters know they have got a good tenant, and stand upon their

bond; he will not however recommence operations next season, unless the principal performers submit to a considerable reduction of salaries. Wallack at the end of this season proceeds to America, where he is an immense favorite.

Mr and Mrs Yates are engaged at the Bath and Bristol Theatres for the next fortnight, and made their appearance at the former place to-night in *Victorine.*

Fashionable Lounges

To the Editor of The Theatrical Observer.

Dear Mr Editor—I address you from the highly respectable house known as the *Mitre Tavern*, in Mitre Court, Fleet Street, and kept by that indefatigable landlord, William Smith—here I find neatness, moderate charges, and dispatch—accommodation for commercial men—social and pleasant Segar Room—superior Welch rabbits, poached eggs, with Stout and Ales in the highest perfection—do pop in—just wish to say a word—beg pardon, hope I don't intrude—but will you excuse me, I have to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town.

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Theatre Royal, Drury Lane.

This Evening, the Historical Play of

WILLIAM TELL.

Gesler, Mr H. WALLACK, Braun, Mr ROSS,
Sarnem, Mr THOMPSON, Struth, Mr ANDREWS,
Anneli, Miss RUSSELL, Agnes, Miss FAUCIT,
William Tell, Mr MACREADY, Albert, (his Son) Miss CHAPLIN,
Jagheli, Mr BRINDAL, Michael, Mr COOPER,
Emma.....(Tell's Wife).....Mrs BRUDENELL.

To conclude with, (first time) a New Grand Oriental Spectacle, with New Scenery, &c. called The

MAGIC CAR;

Or, THREE DAYS TRIAL.

The Music Composed and Selected by Mr T. Cooke.

The Scenery by Messrs Marinari, Andrews, Adams, Franklin, Hilliard, and Stanfield. The Dresses, by Mr Palmer, and Mrs Coombs.
The Properties, Changes and Decorations by Mr Blamire. The Machinery by Mr Nall. The Dances arranged by Miss Barnett.

Kemserai, (King of Serendib) Mr H. WALLACK,
Orasmin, (his Friend) Mr THOMPSON,
Almanzor, (a Persian Noble) Mr COOPER, Kalig, Mr HARLEY,
Gironda, (King of the Fairies) Mr YOUNGE,
Phillidel, Miss CHAPLIN, Archibon, Miss SMITH,
Melanthia, (Genius of the Enchanted Tree) Miss MARSHALL,
Zuluca, (Captive of Cassandra) Miss KENNETH,
Bedia, Miss CRAWFORD,
Cassandra, (Queen of the Fairies,) Miss FAUCIT,
Munah, Cephisa, } her attendant Fairies { Mrs HUMBY, Miss VALLANCY,
First Peasant, Mrs EAST, Second Peasant, Miss SOMERVILLE,
Nymphs, Fairies, Female Slaves, &c.

At the end of Act I. will be introduced

A CHARACTERISTIC FAIRY DANCE,
IN WHICH

Miss ADELAIDE, (daughter and pupil of Mr and Mrs C. Byrn,) will make her First Appearance on any Stage; assisted by the whole Corps de Ballet of the Theatre.

New Scenery.

Romantic Mountainous Country, near the City of Medhuscia, with a Transforming Fountain of Water—Stanfield. The Great Square of Medhuscia—Marinari. Ruins of the old Palace, and the Magical Flying Car—Marinari. Cassandra's Gorgeous Palace on the Silver Lake—Stanfield. Fairy Labyrinth!—Stanfield. Grotto in the Enchanted Gardens—Andrews. Flower Garden in the Labyrinth, with Magic Clock and Banquet—Andrews. Fatal Effects of the Transforming Waters. City of Medhuscia, (by Moonlight) Brilliantly Illuminated!!!—Marinari. Grand Procession! and Entry of Medhuscia's Queen!

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Kiou-Long, *Cham of Honana*, Mr COLLETT,
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Typhorack, (the Spirit of Fire,) Mr J. COOPER,
Soldiers, Officers, Peasants, Servants, &c. Messrs. Addison, Tett, Willing, Butler, Shegog, Benedict, &c.

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Kokonor, Mr PAULO, Horde—Messrs. Miller, May, Heath, &c.

Tartarian Pas de Trois,

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No. 3231. *Tuesday, April* 24, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer.*

Drury Lane Theatre.

MR MACREADY resumed his station on these boards last night, in his favorite part of *William Tell*, and was received with a cordial welcome, though we are sorry to say it was from a thin audience.—After the Play a new Spectacle called *The Magic Car; or, Three Days Trial*, was acted for the first time. It is one of those things of which little can be said in praise, except that there were some beautiful scenes, and shewy dresses; there was also a good comic song by Harley, which was encored, and a pretty dance by Miss Byrn. It went off but flatly, but there was little or no disapprobation.

Covent Garden Theatre.

The Hunchback was performed here last night, for the sixth time, after which a new grand Melo-dramatic Tale of Enchantment, entitled *The Tartar Witch, and the Pedlar Boy*, was produced, and met with the most complete and deserved success. The veteran Farley is the author or compiler of this holiday spectacle, and he has exhibited his usual judgment and knowledge of stage effect;—the processions, the combats, the dances, and the varied combinations of theatrical show, which form the principal charm of these entertainments, are all perfect in their kind, and the story, of which we subjoin a brief sketch, is interesting and well made out. Previous to the opening of the Drama, the husband of Maga, the Tartar Witch, (Miss Taylor,) has been slain by the Cham of Honana, whose daughter Cepherenza, (Miss Cawse,) is about to be married to Prince Azim, (Mrs Vining.) In the first scene, Azim and his suite are attacked by a horde of Tartars, who have been incited by Maga to avenge the death of her husband; Azim's life is saved by Zamti, the Pedlar Boy, (Miss Poole,) who shoots Benaska, the Tartar Chief, and the Prince, out of gratitude, takes Zamti into his service.

Maga enraged at the defeat of her friends, calls to her aid the spirit of fire, who resuscitates Benaska, and the death of the Prince is once more determined on; Zamti however defeats their machinations, and at the moment he again saves the life of the Prince, by destroying the witch's talisman, his dress falls off and he appears in his proper form, that of the spirit of light; the lovers are then united, and the witch sinks into the pit of darkness. There is a sort of comic underplot, in which Mr and Mrs Keeley, and Mrs Tayleure are very amusing. The scenery and the dresses were picturesque and appropriate, and the music (by Stansbury,) lively and characteristic. The performers, one and all, did their utmost for their respective parts, and to the lovers of spectacle *The Tartar Witch* will prove, no doubt,

attractive. Mrs Vining gave it out for to-night, with unmixed applause.

Astley's.—This favorite place of amusement commenced the season last night, under the most favorable auspices. The house was crowded in every part, and the new entertainments were received with shouts of applause.

Queen's Theatre.—This pretty little Theatre was opened last night for the summer season, with *Jane Shore, The Spoil'd Child,* and a new piece, called *Peter the Great, and Peter the Little.*

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Call at the Egyptian Hall Bazaar, to visit that prodigy, the *Highland Youth,* whose power of describing the form, the colour and the quality of objects, blindfolded, is the most surprising thing of the day; particularly calculated to interest youth, though the most learned and scientific are amused and puzzled by the exhibition.

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This Evening, the Comedy of

THE HYPOCRITE.

Doctor Cantwell, Mr FARREN, Maw-worm, Mr HARLEY,
Old Lady Lambert, Mrs C. JONES, Charlotte, Miss PHILLIPS.

After which, the Drama of

THE RENT DAY.

Grantley, Mr BRINDAL, Old Crumbs, Mr YOUNGE,
Martin Heywood, Mr WALLACK, Rachel Heywood, MissPHILLIPS.

To conclude with, (2nd time) a New Grand Oriental Spectacle, with New Scenery, &c. called The

MAGIC CAR;

Or, THREE DAYS TRIAL.

The Music Composed and Selected by Mr T. Cooke.

The Scenery by Messrs Marinari, Andrews, Adams, Franklin, Hilliard, and Stanfield. The Dresses, by Mr Palmer, and Mrs Coombs.
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Kemserai, (King of Serendib) Mr H. WALLACK,
Orasmin, (his Friend) Mr THOMPSON,
Almanzor, (a Persian Noble) Mr COOPER, Kalig, Mr HARLEY,
Gironda, (King of the Fairies) Mr YOUNGE,
Phillidel, Miss CHAPLIN, Archibon, Miss SMITH,
Melanthia, (Genius of the Enchanted Tree) Miss MARSHALL,
Zuluca, (Captive of Cassandra) Miss KENNETH,
Bedia, Miss CRAWFORD,
Cassandra, (Queen of the Fairies,) Miss FAUCIT,
Munah, Cephisa, } her attendant Fairies { Mrs HUMBY, Miss VALLANCY,
First Peasant, Mrs EAST, Second Peasant, Miss SOMERVILLE,
Nymphs, Fairies, Female Slaves, &c.

At the end of Act I. will be introduced

A CHARACTERISTIC FAIRY DANCE,

IN WHICH

Miss ADELAIDE, (daughter and pupil of Mr and Mrs C. Byrn,) will make her First Appearance on any Stage; assisted by the whole Corps de Ballet of the Theatre.

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Romantic Mountainous Country, near the City of Medhuscia, with a Transforming Fountain of Water—Stanfield. The Great Square of Medhuscia—Marinari. Ruins of the old Palace, and the Magical Flying Car—Marinari. Cassandra's Gorgeous Palace on the Silver Lake—Stanfield. Fairy Labyrinth!—Stanfield. Grotto in the Enchanted Gardens—Andrews. Flower Garden in the Labyrinth, with Magic Clock and Banquet—Andrews. Fatal Effects of the Transforming Waters. City of Medhuscia, (by Moonlight) Brilliantly Illuminated!!!—Marinari. Grand Procession! and Entry of Medhuscia's Queen!

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Theatre Royal, Covent Garden.

This Evening, (7th time) a New Play, in Five Acts, called

The Hunchback.

Master Walter, Mr S. KNOWLES, Julia, Miss KEMBLE.

To conclude with, (2nd time) a New Grand Melo-Dramatic and Operatic Chinese Tale of Enchantment, (in two parts) called

The Tartar Witch,

And the Pedlar Boy.

With entirely new Scenery, Machinery, Dresses, and Decorations.

The Music composed and Selected by Mr G. Stansbury.

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Azim, (Prince of Sensi) Mrs VINING,
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Kion-Long, *Cham of Honana*, Mr COLLETT,
Dim-sing, Mr TURNOUR, Pop-kin, (Head Gamekeeper) Mr EVANS,
Typhorack, (the Spirit of Fire,) Mr J. COOPER,
Soldiers, Officers, Peasants, Servants, &c. Messrs. Addison, Tett, Willing, Butler, Shegog, Benedict, &c.

TARTARS

Benaska, (Chief of a Horde of roving Tartars) Mr W. H. PAYNE,
Jarphis, Mr HENRY, Tamur, Mr MEARS,
Etan, Mr BENDER, Octor, Mr F. SUTTON, Kanghi, Mr ELLER,
Kokonor, Mr PAULO, Horde—Messrs. Miller, May, Heath, &c.

Tartarian Pas de Trois,

Mr D'ALBERT, Mrs VEDY, Mrs BEDFORD,
Maga, (the Tartar Witch) Miss TAYLOR,
Cepherenza, Miss CAWSE, Amoros-ing, Mrs TAYLEURE,
Ebra, Mrs KEELEY, Kuna, Miss HARRINGTON.

Chinese Dances,

By Mesdames DAVIS, THOMASSIN, RYALS, FAIRBROTHER.

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Scene 1.—The Pass of Kou-pe-Koo, over which passes the Procession of Prince Azim. The Attack of the Tartars. 2—The Forest of Nipauli, with the Ruined Temple of Fum-hoo. 3—Mystic Cave of Maga. The awful appearance of The Spirit of Fire. 4—The Colonade & Gardens of the Palace of Honana. 5—The Cham's Pleasure Grounds, by the river See-Poe. 6—Grand Hall of the Lantherns, through which, Cascades and Fountains are seen, forming a Superb Jet D'Eau, in honour of the approaching nuptials of Azim and Cepherenza. Pas de Schal, by Mrs Vining, Miss Cawse, Mesdames Vedy, Bedford, Davis, &c. PART II.—Scene 1.—Too-near Neighbours, or Inside and Outside. 2—The Grand Gallery and Stairs of the Palace. 3—The Great Banana Tree, in the Forest of Yan-hoo. 4—Circular Walk, Round the Lake of Honana, and the Gamekeeper's Lodge. 5—An Excavation beneath the Tower of the Thundering Winds, in which is placed The Serpent Idol, holding the Magic Flame, the Talismanic Power of the Witch. Triumphal Arches and Bridges, over the river Wang-ho, near the City of Honana.

THE

Theatrical Observer;

AND

Daily Bills of the Play.

'Nothing extenuate, nor set down aught in malice.."—OTHELLO.

No. 3232. *Wednesday, April* 25, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer*

Drury Lane Theatre.

THE performances at this Theatre last night were *The Hypocrite, The Rent Day,* and *The Magic Car; or, Three Days Trial.* The latter piece is attributed to the pen of Mr Reynolds, but we should think that gentleman would not be ambitious of claiming the parentage of such a ricketty bantling. Who ever may be the author, he is indebted to the Arabian Tales for his story, which is not very clearly told in the spectacle. From what we could make out, an enchantress Cassandra, (Miss Faucit,) has got into her power the Princess Zuluca, (Miss Kenneth,) and her deliverance depends on the hero, who may attempt her emancipation, resisting the fascinations of the enchantress, and her attendants for three days, the magic car being always in readiness to transport adventurers to the abode of the enchantress.—Almanzor, (Cooper,) assisted by Kelig, (Harley,) at last effects the rescue of the Princess, and she becomes, contrary to the general rule, not the bride of her liberator, but of the King of Serandib, (H. Wallack.) The performers, especially Harley, Cooper, and Miss Kenneth, do more for their author, than he has done for them, and their acting, aided by some beautiful scenery, may perhaps give a three weeks run to *The Magic Car.*

Covent Garden Theatre.

THE Play of *The Hunchback,* and *The Tartar Witch,* were last night repeated to a very good house. Though the beauty of the language and the originality of character exhibited in *The Hunchback* have placed Mr Knowles foremost in the rank of living dramatists, his personation of his own hero has not, nor will not, entitle him to rank with even our second-rate actors. His voice is disagreeably harsh, and without the least modulation, and his delivery of the most beautiful portion of the dialogue, though loud, is yet cold and unimpassioned; the more we see of him, the more cause we find to regret his ever attempting to act, when he could have employed his time so much better in writing. We understand he is likely to realize a good deal of money by the sale of *The Hunchback,* which is published partly on his own account, as Murray refused to purchase it at a price considerably below what an ordinary sale will realize to its author. The acting of Miss Poole, Miss Taylor, and the Keeleys, and the graceful lady-like dancing of Miss Cawse, (who, indeed, is dressed and dances like a Princess,) and the fighting of Mrs Vining, added to the splendour of the Spectacle, will, we should think, render *The Tartar Witch* very popular.

Miss Fanny Kemble plays *Mrs Oakley,* in *The Jealous Wife,* for her Benefit; we are sorry to find that the Garrick Club have fixed on

the same night for their farewell dinner to Lord Mulgrave, which cannot fail to injure our modern Melpomene.

ADELPHI THEATRE —There will be a splendid Masquerade at this house to-morrow night, being the first of a Series to be given this season at the above Theatre.—A capital supper, &c. provided.

The Queen's Theatre will number among its company, some of our best performers; Vestris and Dowton, J Reeve and Wilkinson, Miss Chambers and Mrs David Lee, are in the list.

On dit, that Mrs Wood and her husband have an itching for theatrical management, and that the New Strand Theatre, is likely to become theirs, provided they can get it licensed.

Fashionable Lounges

To the Editor of The Theatrical Observer.

DEAR MR EDITOR—I address you from the highly respectable house known as the *Mitre Tavern*, in Mitre Court, Fleet Street, and kept by that indefatigable landlord, William Smith—here I find neatness, moderate charges, and dispatch—accommodation for commercial men—social and pleasant Segar Room—superior Welch rabbits, poached eggs, with Stout and Ales in the highest perfection—do pop in—just wish to say a word—beg pardon, hope I don't intrude—but will you excuse me, I have to mention that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town.

Monday, call at the Queen's Bazaar, 73, Oxford Street, which is coustantly crowded with fashionable company, to see the new and splendid Views of the *Diorama*, and *Physiorama*—just opened—including Bristol on Fire, Nottingham Castle on Fire, by the Rioters, Insurrection at Jamaica, Opening of London Bridge, &c. &c.

Tuesday, I inspect the wonder of wonders, *The Gigantic Whale*, the length of which is 95 feet, at the handsome Pavilion, Charing-Cross,—hundreds of the curious, visit this Queen of the Seas, which excites the admiration, and astonishment of the public.

I often pass a pleasant hour at the Exhibition of British Artists, Suffolk Street, Pall Mall East—like to encourage native talent;—many of the Pictures here equal to those of the oldest and best masters;—must take Mrs. Pry to see them.

Call at the Egyptian Hall Bazaar, to visit that prodigy, the *Highland Youth*, whose power of describing the form, the colour and the quality of objects, blindfolded, is the most surprising thing of the day; particularly calculated to interest youth, though the most learned and scientific are amused and puzzled by the exhibition.

Wednesday I go to Exeter Hall, to study the difference between the Ancient and Modern Masters of Painting; by the by Mr Editor, among the Pictures, I recognized the other day, a striking likeness of our old friend Miss Foote now Countess of H.—yet this picture must be above 300 years old!

On Friday, I examine *Miss Linwood's* curious Needle-Work, in Leicester Square—just added other beautiful specimens of her art.

Oh! Mr. Editor, have you seen *The Industrious Fleas*, at 209, Regent Street, such curiosities!—a man of war—a carriage, on springs, with coachman, footman, &c. all drawn by a single Flea—an affair of honor, sword in hand, decided in the most fashionable manner, by two of these extraordinary insects.—Do call in, the room crowded every day to see this wonderful exhibition.

Saturday evening call in at BRETT'S, 109, Drury Lane, for my weekly allowance of *Cream of the Valley*, and Patent Brandy, as recommended by my Physician. Can't bear to give trouble, so just pop a couple of bottles in my pockets, and order a gallon of each to be sent to Mrs.——, who, though a most exemplary member of the Temperance Society, has no objection to a drop of good stuff, taken *medicinally*.

Last night I had a puzzler;—just as I was putting on my night-cap, "Paul," said Mrs Pry, 'what is more brilliant than Peak's wit, or blacker than Miss Love's eyes? I made a hit—*Warren's Jet Blacking!*—Isn't that a good one?—but I intrude, beg pardon, your's, &c. PAUL PRY.

Theatre Royal, Drury Lane.

This Evening, the Play of

THE COMPACT.

Archbishop of Grenada, Mr FARREN, Gil Zote, Mr HARLEY,
Juan Ravagos, Mr WALLACK, Lope Mendez, Mr H. WALLACK,
Dona Isabel D'Aguilar, Mrs FAUCIT, Jacinta, Mrs HUMBY.

After which, the Interlude of

THE SCAPE GOAT.

Charles, Mr BRINDAL, Ignatius Polyglot, Mr FARREN,
Harriet, Miss CRAWFORD, Molly Maggs, Mrs ORGER.

To conclude with, (3rd time) a New Grand Oriental Spectacle, with New Scenery, &c. called The

MAGIC CAR;

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JULIUS CÆSAR.

Marc Antony, Mr C. KEMBLE; Cassius, Mr WARDE,
Casca, Mr BARTLEY, Brutus, Mr YOUNG,
(His Last Appearance but Nine, previously to his Retirement from the Stage.)
Calpurnia, Mrs VINING, Porcia, Miss TAYLOR.

To conclude with, (3rd time) a New Grand Melo-Dramatic and Operatic Chinese Tale of Enchantment, (in two parts) called

The Tartar Witch,

And the Pedlar Boy.

With entirely new Scenery, Machinery, Dresses, and Decorations.
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No. 3233. *Thursday, April* 26, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer*

Drury Lane Theatre.

PLANCHE's Play of *The Compact,* the Interlude of *The Scape-Goat,* and the new Spectacle, called *The Magic Car*, were the entertainments at this Theatre last night. Farren takes his Benefit here on Monday next, and Bunn, the acting-manager, on the Monday following.

Covent Garden Theatre.

SHAKSPEARE's Play of *Julius Cæsar* was performed here yesterday evening, when Mr Young made his first appearance since his return from his provincial tour, as *Brutus.* His entré was greeted with all those testimonials of public favor which usually welcome a popular performer after an occasional absence, heightened, perhaps, in this case by the knowledge that his next absence will be for ever. The part of *Brutus* is one peculiarly suited for the display of those powers of smooth and sustained declamation which Mr Young possesses in a very eminent degree: indeed, the Play, altogether, was strongly cast; C. Kemble's *Marc Anthony,* Warde's *Cassius*, and Miss Taylor's *Porcia,* being equal, in point of excellence, with Young's *Brutus.* The well-known dialogue between *Brutus* and *Cassius,* in which the latter breaks the design of the conspiracy to the former, was admirably acted, Warde seeming determined to act up to Young, so as to leave no room for disadvantageous comparisons. The *Anthony* of C. Kemble has been always considered one of his finest performances, the grace of his motions, and the beauty of his person, being peculiarly adapted for the character; his speech from the rostrum over the dead body of *Cæsar* was an admirable specimen of impassioned elocution.—The new Spectacle, *The Tartar Witch,* followed the Play.—There was a good house.

On Monday a public festive meeting was held at Stratford upon Avon, by the Royal Shakspearean Club, now consisting of upwards of four hundred members, including the most distinguished literary and dramatic personages of the day, in honour of the natal day of Shakspeare, and the banquet was every way worthy of the occasion. The next Triennial Festival, which it is intended shall last four days, will be on the grandest scale.

We hear that Mr Davenport, of the Strand Theatre, is to be the Manager of the new Theatre in Westminster. Mr Bland, and Mr T. Hughes, of the same Theatre, and Mrs T. Hill, besides a highly respectable company, are engaged.

Soon after Dr. Goldsmith had produced his *Good Natured Man*, and other successful comedies, Foote meeting him at a dinner party observed, that he wondered to see Goldsmith writing such stuff as these, after immortalizing his name by works so inimitable as *The Traveller*, and *The Deserted Village*. "Why Master Foote," said Goldsmith, with his rich Irish brogue, in reply, "my fine verses you talk of would never produce me a beefsteak, and a can of porter; but since I have written nonsense, as you call it, for your bare boards, I can afford to live like a gentleman."

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The Merchant of London.

Lord Beaufort, Mr YOUNGE, Edward Beaufort, Mr H. WALLACK,
Richard Fitzalan, Mr COOPER, Parallel, Mr J. RUSSELL,
Scroope, (the Merchant) Mr MACREADY, Goldlove, Mr HUGHES,
Flaw, (his Nephew) Mr HARLEY, Tailor Mr SALTER,
Williams, Mr Honner, Servant, Mr Bishop, Officers, Mess. Howell, &c.

Rivers, Bloodmore, Mouseheart, } *Alsatians* { Mr BRINDAL, Mr BEDFORD, Mr EATON.

Isabel, MissGORDON, Mariana, (Niece to Scroope) MissPHILLIPS,
Bridget, Mrs BROAD, The Widow Lovel, Mrs ORGER,
Old Woman, Miss SOMERVILLE.

To conclude with, (4th time) a New Grand Oriental Spectacle, with New Scenery, &c. called The

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Julia, Miss KEMBLE Helen, Miss TAYLOR,

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By Mesdames DAVIS, THOMASSIN, RYALS, FAIRBROTHER.

New Scenery.

Scene 1.—The Pass of Kou-pe-Koo, over which passes the Procession of Prince Azim. The Attack of the Tartars. 2—The Forest of Nipauli, with the Ruined Temple of Fum-hoo. 3—Mystic Cave of Maga. The awful appearance of The Spirit of Fire. 4—The Colonade & Gardens of the Palace of Honana. 5—The Cham's Pleasure Grounds, by the river See-Poe. 6—Grand Hall of the Lantherns, through which, Cascades and Fountains are seen, forming a Superb Jet D'Eau, in honour of the approaching nuptials of Azim and Cepherenza. Pas de Schal, by Mrs Vining, Miss Cawse, Mesdames Vedy, Bedford, Davis, &c. PART II.—Scene 1.—Too-near Neighbours, or Inside and Outside. 2—The Grand Gallery and Stairs of the Palace. 3—The Great Banana Tree, in the Forest of Yan-hoo. 4—Circular Walk Round the Lake of Honana, and the Gamekeeper's Lodge. 5—An Excavation beneath the Tower of the Thundering Winds, in which is placed The Serpent Idol, holding the Magic Flame, the Talismanic Power of the Witch. Triumphal Arches and Bridges, over the river Wang-ho, near the City of Honana.

THE

Theatrical Observer;

AND

Daily Bills of the Play.

'Nothing extenuate, nor set down aught in malice.."—OTHELLO.

No. 3234. *Friday, April* 27, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer*

Covent Garden Theatre.

The Hunchback and *The Tartar Witch* were performed here last evening to a fashionable audience. We perceive that Miss F. Kemble has changed *The Jealous Wife*, which was to have been played for her Benefit, for *The Hunchback*, and she has done wisely, for in no character does she appear to greater advantage than in *Julia*.

Drury Lane Theatre.

We had another proof last night, at this Theatre, that the profession of an actor is not incompatible with that of an author, for the long talked of play of Mr Serle the actor was produced and was completely successful. It is called *The Merchant of London*, and the scene is laid in the metropolis in the reign of Elizabeth. The merchant Scroope, (Macready,) has a fair niece, Marianna (Miss Phillips,) who has many suitors, amongst whom are Edward Beaufort, (H. Wallack,) and Richard Fitzalan, (Cooper;) the latter, though only the page of Lord Beaufort, (Younge.) is the favored lover. The merchant has a mortgage on the house and estate of Lord Beaufort, to its full value, and when sent for to the proud peer, who entreats for some indulgence, Scroope discovers himself as the husband of his lordship's sister, who had been torn from his arms by this very Lord Beaufort, and he himself denounced as an heretic and traitor in the preceding reign.

Scroope, after shewing his power, desires that Fitzalan may be sent to him to know his final determination. In this interview, he not only promises to release Lord Beaufort, but also promises the hand of Marianna to Fitzalan, but, on finding she has been spirited away by Edward, he resolves to enforce his claims with the utmost rigour. When he proceeds to Beaufort house to effect his purpose, his lordship owns that previously to the death of his sister she had given birth to a son, which son is still living; on this, the merchant becomes a supplicant to his lordship, and offers to forego all his claims so that he may clasp to his bosom the son of his departed wife; his lordship then declares Fitzalan to be that son, and the Play terminates with the affiancing of the merchant's son with his niece Marianna, the latter having been released from her thraldom by Rivers, (Brindal,) and Flaw, (Harley.) The other characters are Isabel, (Miss Gordon,) daughter of Lord Beaufort, the Widow Lovel, (Mrs Orger,) and Parallel, (J. Russell.) The plot of the Play is ingeniously contrived, and shews considerable knowledge of stage-effect; the characters are not wanting in originality, and that of the merchant is skillfully drawn, and most inimitably personated by Macready, who was, indeed, the Atlas of the

Play; the language was in general nervous, and occasionally poetical; one of the best speeches, descriptive of the use and power of riches, was beautifully delivered by Macready, and called forth three distinct rounds of applause. The acting of Macready throughout might have given success to a Play of much less merit; nothing could be finer than his relation of his story, and at his recognition of his son many a bright eye was dimmed, and the applause was enthusiastic. The only mark of disapprobation during the progress of the Play was in the scene in Alsatia, (and that may be shortened with advantage,) and when it was announced, by Macready, the applause was general.

Fashionable Lounges

To the Editor of The Theatrical Observer.

Dear Mr Editor—I address you from the highly respectable house known as the *Mitre Tavern*, in Mitre Court, Fleet Street, and kept by that indefatigable landlord, William Smith—here I find neatness, moderate charges, and dispatch—accommodation for commercial men—social and pleasant Segar Room—superior Welch rabbits, poached eggs, with Stout and Ales in the highest perfection—do pop in—just wish to say a word—beg pardon, hope I don't intrude—but will you excuse me, I have to mention that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town.

Monday, call at the Queen's Bazaar, 73, Oxford Street, which is coustantly crowded with fashionable company, to see the new and splendid Views of the *Diorama*, and *Physiorama*—just opened—including Bristol on Fire, Nottingham Castle on Fire, by the Rioters, Insurrection at Jamaica, Opening of London Bridge, &c. &c.

Tuesday, I inspect the wonder of wonders, *The Gigantic Whale*, the length of which is 95 feet, at the handsome Pavilion, Charing-Cross,—hundreds of the curious, visit this Queen of the Seas, which excites the admiration, and astonishment of the public.

I often pass a pleasant hour at the Exhibition of British Artists, Suffolk Street, Pall Mall East—like to encourage native talent;—many of the Pictures here equal to those of the oldest and best masters;—must take Mrs. Pry to see them.

Call at the Egyptian Hall Bazaar, to visit that prodigy, the *Highland Youth*, whose power of describing the form, the colour and the quality of objects, blindfolded, is the most surprising thing of the day; particularly calculated to interest youth, though the most learned and scientific are amused and puzzled by the exhibition.

Wednesday I go to Exeter Hall, to study the difference between the Ancient and Modern Masters of Painting; by the by Mr Editor, among the Pictures, I recognized the other day, a striking likeness of our old friend Miss Foote now Countess of H.—yet this picture must be above 300 years old!

On Friday, I examine *Miss Linwood's* curious Needle-Work, in Leicester Square—just added other beautiful specimens of her art.

Oh! Mr. Editor, have you seen *The Industrious Fleas*, at 209, Regent Street, such curiosities!—a man of war—a carriage, on springs, with coachman, footman, &c. all drawn by a single Flea—an affair of honor, sword in hand, decided in the most fashionable manner, by two of these extraordinary insects.—Do call in, the room crowded every day to see this wonderful exhibition.

Saturday evening call in at Brett's, 109, Drury Lane, for my weekly allowance of *Cream of the Valley*, and Patent Brandy, as recommended by my Physician. Can't bear to give trouble, so just pop a couple of bottles in my pockets, and order a gallon of each to be sent to Mrs.——, who, though a most exemplary member of the Temperance Society, has no objection to a drop of good stuff, taken *medicinally*.

Last night I had a puzzler;—just as I was putting on my night-cap, "Paul,' said Mrs. Pry, 'what is more brilliant than Peak's wit, or blacker than Miss Love's eyes? I made a hit—*Warren's Jet Blacking!*—Isn't that a good one?—but I intrude, beg pardon, your's, &c.

PAUL PRY.

Theatre Royal, Drury Lane.

This Evening, (2nd time) a new Play, in 5 Acts, called

The Merchant of London.

Lord Beaufort, Mr YOUNGE, Edward Beaufort, Mr H. WALLACK, Richard Fitzalan, Mr COOPER, Parallel, Mr J. RUSSELL, Scroope, (the Merchant) Mr MACREADY, Goldlove, Mr HUGHES, Flaw, (his Nephew) Mr HARLEY, Tailor Mr SALTER, Williams, Mr Honner, Servant, Mr Bishop, Officers, Mess. Howell, &c.

Rivers, Bloodmore, Mouseheart, } *Alsatians* { Mr BRINDAL, Mr BEDFORD, Mr EATON.

Isabel, MissGORDON, Mariana, (Niece to Scroope) MissPHILLIPS, Bridget, Mrs BROAD, The Widow Lovel, Mrs ORGER, Old Woman, Miss SOMERVILLE.

To conclude with, (5th time) a New Grand Oriental Spectacle, with New Scenery, &c. called The

MAGIC CAR;

Or, THREE DAYS TRIAL.

The Music Composed and Selected by Mr T. Cooke.

The Scenery by Messrs Marinari, Andrews, Adams, Franklin, Hilliard, and Stanfield. The Dresses, by Mr Palmer, and Mrs Coombs. The Properties, Changes and Decorations by Mr Blamire. The Machinery by Mr Nall. The Dances arranged by Miss Barnett.

Kemserai, (King of Serendib) Mr H. WALLACK,
Orasmin, (his Friend) Mr THOMPSON,
Almanzor, (a Persian Noble) Mr COOPER, Kalig, Mr HARLEY,
Gironda, (King of the Fairies) Mr YOUNGE.
Phillidel, Miss CHAPLIN, Archibon, Miss SMITH,
Melanthia, (Genius of the Enchanted Tree) Miss MARSHALL,
Zuluca, (Captive of Cassandra) Miss KENNETH,
Bedia, Miss CRAWFORD,
Cassandra, (Queen of the Fairies,) Miss FAUCIT,
Munah, Cephisa, } her attendant Fairies { Mrs HUMBY, Miss VALLANCY,

At the end of Act I. will be introduced

A CHARACTERISTIC FAIRY DANCE,

IN WHICH

Miss ADELAIDE, (daughter Mr and Mrs C. Byrn,) will Dance.

New Scenery.

Romantic Mountainous Country, near the City of Medhuscia, with a Transforming Fountain of Water—Stanfield. The Great Square of Medhuscia—Marinari. Ruins of the old Palace, and the Magical Flying Car—Marinari. Cassandra's Gorgeous Palace on the Silver Lake—Stanfield. Fairy Labyrinth!—Stanfield. Grotto in the Enchanted Gardens—Andrews. Flower Garden in the Labyrinth, with Magic Clock and Banquet—Andrews. Fatal Effects of the Transforming Waters. City of Medhuscia, (by Moonlight) Brilliantly Illuminated!!!—Marinari. Grand Procession! and Entry of Medhuscia's Queen!

Printed & Published every Morning, by E. Thomas, Exeter Street, opposite Exeter Hall Strand.—All letters to be post paid.

Theatre Royal. Covent Garden.

This Evening, the Tragedy of

MACBETH.

Malcolm, Mr J. MASON. Donalbain, Miss P. HORTON,
Duncan, King of Scotland, Mr EGERTON,
Macduff, Mr WARDE, Macbeth, Mr YOUNG,
(His Last Appearance but eighth previously to his Retirement from the Stage.)
Lady Macbeth, (2nd time) Miss FANNY KEMBLE,
To conclude with, (5th time) a New Grand Melo-Dramatic and Operatic Chinese Tale of Enchantment, (in two parts) called

The Tartar Witch,

And the Pedlar Boy.

With entirely new Scenery, Machinery Dresses, and Decorations.

The Music composed and Selected by Mr G. Stansbury,
The Scenery painted by Messrs. Grieve, W. Grieve, assisted by Finley, &c.
The Machinery and Decorations by Messrs. Bradwell, & Saul.
The Dresses by Mr Head, Miss Rayner, and Mrs Murray. The Dances composed by Mr D'Albert. The Melo-Drama under the direction of Mr Farley.

CHINESE.

Zamti, (the Pedlar Boy,) Miss POOLE, Orasming, Mr BRADY,
Azim, (Prince of Sensi) Mrs VINING,
Chinque-te-to, (his Lacquey) Mr KEELEY, Zimvente, Mr IRWIN,
Kion-Long, *Cham of Honana*, Mr COLLETT,
Dim-sing, Mr TURNOUR, Pop-kin, (Head Gamekeeper) Mr EVANS,

TARTARS

Benaska, (Chief of a Horde of roving Tartars) Mr W. H. PAYNE,
Jarphis, Mr HENRY, Tamur, Mr MEARS,
Etan, Mr BENDER, Octor, Mr F. SUTTON, Kanghi, Mr ELLER,

Tartarian Pas de Trois,

Mr D'ALBERT, Mrs VEDY, Mrs BEDFORD,
Maga, (the Tartar Witch) Miss TAYLOR,
Cepherenza, Miss CAWSE, Amoros-ing, Mrs TAYLEURE,
Ebra, Mrs KEELEY, Kuna, Miss HARRINGTON.

Chinese Dances,

By Mesdames DAVIS, THOMASSIN, RYALS, FAIRBROTHER.

New Scenery.

Scene 1.—The Pass of Kou-pe-Koo, over which passes the Procession of Prince Azim. The Attack of the Tartars. 2—The Forest of Nipauli, with the Ruined Temple of Fum-hoo. 3—Mystic Cave of Maga. The awful appearance of The Spirit of Fire. 4—The Colonade & Gardens of the Palace of Honana. 5—The Cham's Pleasure Grounds, by the river See-Poe. 6—Grand Hall of the Lantherns, through which, Cascades and Fountains are seen, forming a Superb Jet D'Eau, in honour of the approaching nuptials of Azim and Cepherenza. Pas de Schal, by Mrs Vining, Miss Cawse, Mesdames Vedy, Bedford, Davis, &c. PART II.—Scene 1.—Too-near Neighbours, or Inside and Outside. 2—The Grand Gallery and Stairs of the Palace. 3—The Great Banana Tree, in the Forest of Yan-hoo. 4—Circular Walk Round the Lake of Honana, and the Gamekeeper's Lodge. 5—An Excavation beneath the Tower of the Thundering Winds, in which is placed The Serpent Idol, holding the Magic Flame, the Talismanic Power of the Witch. Triumphal Arches and Bridges, over the river Wang-ho, near the City of Honana.

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No. 3235. *Saturday, April* 28, 1832. *Price* 1*d.*

"The Play's the thing !"—Ask for *Thomas's Observer*

Drury Lane Theatre.

MR. SERLE'S new Play, called *The Merchant of London*, was repeated here last night, and was again received in the most flattering manner, especially the denouement, where the noble acting of Macready gave the most powerful effect to the conceptions of his author; indeed, his performance throughout was finely impressive. Harley, Cooper, Brindal, and Miss Phillips, deserve honorable mention for the able manner in which they sustained their respective characters, but the cast might have been improved had James Wallack played the part of *Edward Beaufort*, instead of his brother, who, on the first night, was shamefully imperfect in his text. We congratulate Mr Serle on the success of his Play, and we hope its success, and that of *The Hunchback*, will induce others of our modern dramatists to break through the degrading custom which has long prevailed of supplying our Theatres from the works of the Parisian writers. The serious parts of *The Merchant of London* are much superior to the comic.—*The Magic Car* was the afterpiece.—There was a very numerous audience.

Covent Garden Theatre.

THE Tragedy of *Macbeth* was performed at this Theatre last night, when Miss Fanny Kemble appeared for the second time as the representative of that great bad woman, *Lady Macbeth*, whose magnitude of resolution (as a clever critic expresses himself,) almost covers the magnitude of her guilt; and never since the setting of that bright luminary, Mrs Siddons, who was the stateliest ornament of the drama, have we ever seen the character so worthily sustained. Miss Kemble's manner of reading the letter was uncommonly fine, her very form seemed to dilate and swell with exultation, at the anticipation of the fulfilment of the prophecies which promised kingly sway to her husband; she was also very great in the scene subsequent to the murder, and in the banquet scene; and as a whole we may pronounce it to be one of the finest exhibitions of the modern stage. Young's *Macbeth* is decidedly superior to C. Kemble's, though we do not think it equal toMacready's, it wants that air of vitality which the latter great tragedian infuses into all his performances. G. Bennett was excellent in *Banquo*, and Warde respectable as *Macduff*. *The Tartar Witch* concluded. We are happy to say that the house was full in every part, so full as to induce the manager to announce *Macbeth* for next Friday.

Not long ago, an eminentspecial pleader was at the Theatre, to witness the performance of *Macbeth*. In the scene where *Macbeth*

questioning the witches in the cavern, says "What is't you do?" they answer "A deed without a name." This phrase struck the ears of the special pleader much more forcibly than the most energetic passage of the play, and he immediately remarked to a friend, who accompanied him, "A *deed* without a *name?* why, 'tis *void.*"

Cresswick, though a teacher of elocution, was a most miserable orator himself, as he was incapable of pronouncing the letter *r.* which rendered some of his speeches truly laughable, particularly in *Venice Preserved,* when the said "*Yats* die in holes and *coyneys*—dogs *yun* mad—man has a *nobly yemedy* than death, *yevenge.*"

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Rivers, Bloodmore, Mouseheart, } *Alsatians* { Mr BRINDAL, Mr BEDFORD, Mr EATON.

Isabel, MissGORDON, Mariana, (Niece to Scroope) MissPHILLIPS, Bridget, Mrs BROAD, The Widow Lovel, Mrs ORGER, Old Woman, Miss SOMERVILLE.

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Cassandra, (Queen of the Fairies,) Miss FAUCIT,

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Theatre Royal. Covent Garden.

This Evening, (9th time) a New Play, in Five Acts, called

The Hunchback.

Master Walter, Mr S. KNOWLES, Lord Tinsel. Mr WRENCH,
Sir Thomas Clifford, Mr C. KEMBLE, Modus, Mr ABBOTT.
Fathom, Mr MEADOWS, Master Wilford, Mr J. MASON,
Julia, Miss KEMBLE Helen, Miss TAYLOR.

To conclude with, (6th time) a New Grand Melo-Dramatic and Operatic Chinese Tale of Enchantment, (in two parts) called

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And the Pedlar Boy.

With entirely new Scenery, Machinery, Dresses, and Decorations.

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The Dresses by Mr Head. Miss Rayner, and Mrs Murray The Dances composed by Mr D'Albert. The Melo-Drama under the direction of Mr Farley.

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Azim, (Prince of Sensi) Mrs VINING,
Chinque-te-to, (his Lacquey) Mr KEELEY, Zimvente, Mr IRWIN,
Kioo-Long, *Cham of Honana*, Mr COLLETT,
Dim-sing, Mr TURNOUR, Pop-kin,(Head Gamekeeper)Mr EVANS,

TARTARS

Benaska, (Chief of a Horde of roving Tartars) Mr W. H. PAYNE,
Jarphis, Mr HENRY, Tamur, Mr MEARS,
Etan, Mr BENDER, Octor, Mr F. SUTTON, Kanghi, Mr ELLER,

Tartarian Pas de Trois,

Mr D'ALBERT, Mrs VEDY, Mrs BEDFORD,
Maga, (the Tartar Witch) Miss TAYLOR,
Cepherenza, Miss CAWSE, Amoros-ing, Mrs TAYLEURE,
Ebra, Mrs KEELEY, Kuna, Miss HARRINGTON.

Chinese Dances,

By Mesdames DAVIS, THOMASSIN, RYALS, FAIRBROTHER.

New Scenery.

Scene 1.—The Pass of Kou-pe-Koo, over which passes the Procession of Prince Azim. The Attack of the Tartars. 2—The Forest of Nipauli, with the Ruined Temple of Fum-hoo. 3—Mystic Cave of Maga. The awful appearance of The Spirit of Fire. 4—The Colonade & Gardens of the Palace of Honana. 5—The Cham's Pleasure Grounds, by the river See-Poe. 6—Grand Hall of the Lantherns, through which, Cascades and Fountains are seen, forming a Superb Jet D'Eau, in honour of the approaching nuptials of Azim and Cepherenza. Pas de Schal, by Mrs Vining, Miss Cawse, Mesdames Vedy, Bedford, Davis, &c. PART II.—Scene 1.—Too-near Neighbours, or Inside and Outside. 2—The Grand Gallery and Stairs of the Palace. 3—Circular Walk, Round the Lake of Honana, and the Gamekeeper's Lodge. 5—An Excavation beneath the Tower of the Thundering Winds, in which is placed The Serpent Idol, holding the Magic Flame, the Talismanic Power of the Witch. Triumphal Arches and Bridges, over the river Wang-ho, near the City of Honana.

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Daily Bills of the Play.

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No. 3236. *Monday, April* 30, 1832. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer*.

Drury Lane Theatre.

SERLE'S new Play *The Merchant of London* was acted for the third time on Saturday evening, and went off with great spirit. The hero was performed by Macready with much force and discrimination, and Cooper and Miss Phillips played excellently. It is a pity *The Merchant of London* had not been brought out before *The Hunchback*.—We understand that Capt. Polhill has determined to bear his heavy losses with philosophy, and not to shut the Theatre before the accustomed time; though he will not venture to produce any expensive novelties during the remainder of the season.

Covent Garden Theatre.

The Hunchback, and *The Tartar Witch*, were repeated at this Theatre on Saturday night to a very good audience; the receipts to the last six performances of *The Hunchback* have exceeded that of any other six nights' during the season. It is not true that this beautiful play was refused at Drury Lane Theatre, but its production was postponed so long that the necessities of its talented author compelled him to seek another market, as he was denied the advance of £20 on the chance of its success, which would have enabled him to wait the return of Macready. Laporte is again talked of as being likely to be the lessee of this Theatre next season, and it is added that he is willing also to rent the rival Theatre, and try the experiment of carrying them both on with one strong and effective company.

King's Theatre.

ROSSINI'S Opera Buffa, *Il Barbiere di Siviglia*, was performed here on Saturday night, and Madame Damoureau Cinti appeared as the heroine. This lady is not altogether new to a London audience, as she performed here for a few nights, about five years ago, with very indifferent success, since that time however she has by close study and practice become a very finished singer, and her reception on Saturday was most flattering. She sang 'Una voce,' and the singing lesson Rhode's variations, with exquisite correctness and delicacy of execution, the latter was rapturously encored. Lablache, who only pays us a flying visit for three nights, was *great* in every sense of the word as *Figaro*, and proved that his attack of cholera has not reduced his substance or his spirit, he was received with a hearty welcome.—The house was quite full.

Mr Mathews publishes his Comic Annual for 1832, on Wednesday evening, it is the joint production of that celebrated mimic, and that clever writer, Peake, so that we may expect a great treat.

On the first day of the present term, L. Robinson, Esq. was confirmed the purchaser of the Pantheon Theatre, by the Court of Exchequer. The whole of the old Theatre is to be pulled down, and a new one rebuilt by Christmas next, and every endeavour will be made to open it in January. Operas and Ballets are to be the leading attractions, and Signor de Begnis is appointed to superintend the musical department. There will be a magnificent concert, coffee, and refreshment room.

Miss Mitford's Opera, which is founded on the story of *Sadak and Kalasrade*, and Kenney's serious Drama, called The Sicilian Vespers, are deferred until next season.

Fashionable Lounges

To the Editor of The Theatrical Observer.

Dear Mr. Editor—Just wish to say a word—beg pardon, hope I don't intrude—but will you excuse me—I have to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town.

Monday, call at the Queen's Bazaar, 73, Oxford Street, which is constantly crowded with fashionable company, to see the new and splendid Views of the *Diorama*, and *Physiorama*—just opened—including Bristol on Fire, Nottingham Castle on Fire, by the Rioters, Insurrection at Jamaica, Opening of London Bridge, &c. &c.

Tuesday, I inspect the wonder of wonders, *The Gigantic Whale*, the length of which is 95 feet, at the handsome Pavilion, Charing-Cross,—hundreds of the curious, visit this Queen of the Seas, which excites the admiration, and astonishment of the public.

I often pass a pleasant hour at the Exhibition of British Artists, Suffolk Street, Pall Mall East—like to encourage native talent;—many of the Pictures here equal to those of the oldest and best masters;—must take Mrs. Pry to see them.

Call at the Egyptian Hall Bazaar, to visit that prodigy, the *Highland Youth*, whose power of describing the form, the colour and the quality of objects, blindfolded, is the most surprising thing of the day; particularly calculated to interest youth, though the most learned and scientific are amused and puzzled by the exhibition.

Wednesday I go to Exeter Hall, to study the difference between the Ancient and Modern Masters of Painting; by the by Mr Editor, among the Pictures, I recognized the other day, a striking likeness of our old friend Miss Foote now Countess of H.—yet this picture must be above 300 years old!

On Friday, I examine *Miss Linwood's* curious Needle-Work, in Leicester Square—just added other beautiful specimens of her art.

Oh! Mr. Editor, have you seen *The Industrious Fleas*, at 209, Regent Street, such curiosities!—a man of war—a carriage, on springs, with coachman, footman, &c. all drawn by a single Flea—an affair of honor, sword in hand, decided in the most fashionable manner, by two of these extraordinary insects.—Do call in, the room crowded every day to see this wonderful exhibition.

Saturday evening call in at Brett's, 109, Drury Lane, for my weekly allowance of *Cream of the Valley*, and Patent Brandy, as recommended by my Physician. Can I bear to give trouble, so just pop a couple of bottles in my pockets, and order a gallon of each to be sent to Mrs.——, who, though a most exemplary member of the Temperance Society, has no objection to a drop of good stuff, taken *medicinally*.

Last night I had a puzzler;—just as I was putting on my night cap, "Paul," said Mrs Pry. what is more brilliant than Peak's wit, or blacker than Miss Love's eyes? I made a hit—*Warren's Jet Blacking!*—Isn't that a good one?—but I intrude, beg pardon, your's &c. PAUL PRY.

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Theatre Royal, Drury Lane.

Mr. FARREN's BENEFIT.

This Evening, the Comedy of

Speed the Plough.

Sir Abel Handy, Mr FARREN,
Bob Handy, Mr JONES, Sir Philip Blanford, Mr COOPER,
Henry, Mr WALLACK, Morington, Mr YOUNGE,
Farmer Ashfield, Mr J. RUSSELL, Evergreen, Mr THOMPSON,
Jerold, Mr BEDFORD,
Miss Blandford, Miss PHILLIPS, Lady Handy, Mrs ORGER,
Susan Ashfield, Miss FAUCIT, Dame Ashfield, Mrs C. JONES.

After which, the Interlude of

Turning the Tables.

Jack Humphries, Mr LISTON,
Mr Knibbs, Mr HUGHES, Mr Jeremiah Bumps, Mr COOPER,
Mr Edgar de Courcy, Mr BRINDAL, Mr Thornton, Mr C. JONES.
Miss Knibbs, Miss FAUCIT, Patty Larkins, Mrs ORGER,
Mrs Humphries, Mrs C. JONES.

At the end of the Second Act of the Comedy,

A GRAND PAS DE DEUX,

By Signor SAMENGO, and Mdame BRUGNOLI,

As danced by them at the King's Theatre, in the Ballet of *L'Anneau Magique*. And, during the Evening, the celebrated

PAS BOHEMIAN,

As danced at the King's Theatre by the Coryphees.

To conclude with, the Farce of

DEAF AS A POST.

Tristram Sappy, Mr LISTON,
Captain Templeton, Mr COOPER, Old Walton, Mr YOUNGE,
Crupper, Mr HUGHES, Gallop, Mr SALTER,
Sophy Walton, Miss CRAWFORD, Sally Maggs, Mrs ORGER,
Mrs Plumpley, Mrs C. JONES, Amy Templeton, Miss CHAPLIN.

To-morrow, The Merchant of London.

Theatre Royal. Covent Garden.

This Evening the Play of

JULIUS CÆSAR.

Marc Antony, Mr C. KEMBLE, Cassius, Mr WARDE,
Casca, Mr BARTLEY, Brutus, Mr YOUNG,
(His Last Appearance but seven previously to his Retirement from the Stage.)
Octavius Cæsar, Mr DURUSET, Decius, Mr J. MASON,
Calpurnia.....Mrs VINING, Porcia.....Miss TAYLOR.

To conclude with, (7th time) a New Grand Melo-Dramatic and Operatic Chinese Tale of Enchantment, (in two parts) called

The Tartar Witch,

And the Pedlar Boy.

With entirely new Scenery, Machinery, Dresses, and Decorations.
The Music composed and Selected by Mr G. Stansbury.
The Scenery painted by Messrs. Grieve, W. Grieve, assisted by Finley, &c.
The Machinery and Decorations by Messrs. Bradwell, & Saul.
The Dresses by Mr Head, Miss Rayner, and Mrs Murray. The Dances composed by Mr D'Albert. The Melo-Drama under the direction of Mr Farley.

CHINESE.

Zamti, (the Pedlar Boy,) Miss POOLE, Orasming, Mr BRADY,
Azim, (Prince of Sensi) Mrs VINING,
Chinque-te-to, (his Lacquey) Mr KEELEY, Zimvente, Mr IRWIN,
Kiou-Long, *Cham of Honana*, Mr COLLETT,
Dim-sing, Mr TURNOUR, Pop-kin,(Head Gamekeeper)Mr EVANS,

TARTARS

Benaska, (Chief of a Horde of roving Tartars) Mr W. H. PAYNE,
Jarphis, Mr HENRY, Tamur, Mr MEARS,
Etan, Mr BENDER, Octor, Mr F. SUTTON, Kanghi, Mr ELLER,

Tartarian Pas de Trois,

Mr D'ALBERT, Mrs VEDY, Mrs BEDFORD,
Maga, (the Tartar Witch) Miss TAYLOR,
Cepherenza, Miss CAWSE, Amoros-ing, Mrs TAYLEURE,
Ebra, Mrs KEELEY, Kuna, Miss HARRINGTON.

Chinese Dances,

By Mesdames DAVIS, THOMASSIN, RYALS, FAIRBROTHER.

New Scenery.

Scene 1.—The Pass of Kou-pe-Koo, over which passes the Procession of Prince Azim. The Attack of the Tartars. 2—The Forest of Nipauli, with the Ruined Temple of Fum-hoo. 3—Mystic Cave of Maga. The awful appearance of The Spirit of Fire. 4—The Colonade & Gardens of the Palace of Honana. 5—The Cham's Pleasure Grounds, by the river See-Poe. 6—Grand Hall of the Lantherns, through which, Cascades and Fountains are seen, forming a Superb Jet D'Eau, in honour of the approaching nuptials of Azim and Cepherenza. Pas de Schal, by Mrs Vining, Miss Cawse, Mesdames Vedy, Bedford, Davis, &c. PART II.—Scene 1.—Too-near Neighbours, or Inside and Outside. 2—The Grand Gallery and Stairs of the Palace. 3—Circular Walk, Round the Lake of Honana, and the Gamekeeper's Lodge. 5—An Excavation beneath the Tower of the Thundering Winds, in which is placed The Serpent Idol, holding the Magic Flame, the Talismanic Power of the Witch. Triumphal Arches and Bridges, over the river Wang-ho, near the City of Honana.